

MUSICAL COURIER

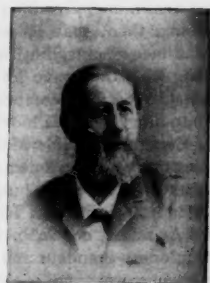
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

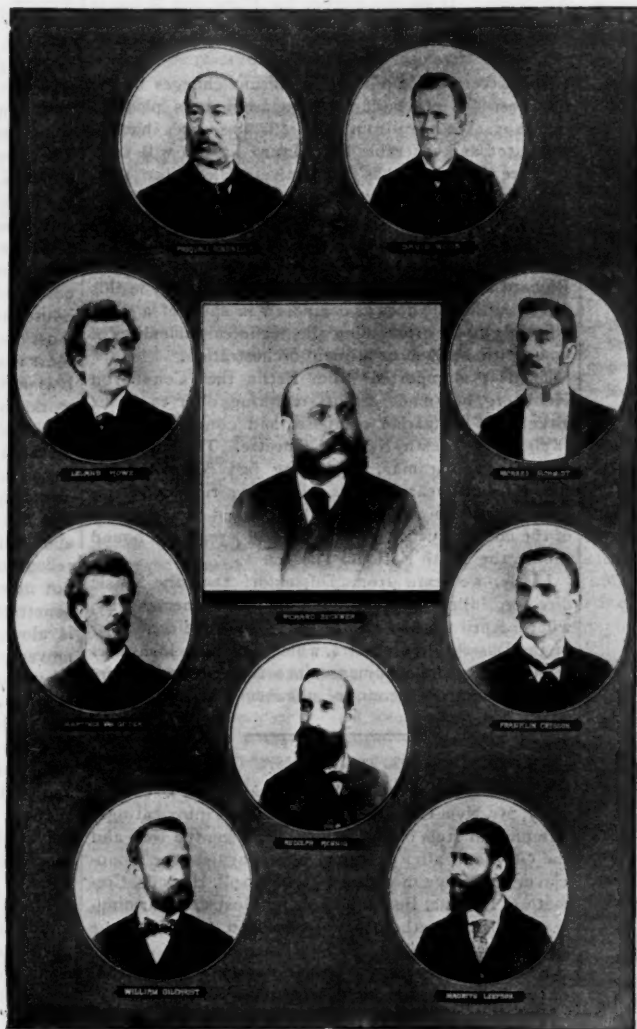
VOL. XIX.—NO. 25.

NEW YORK, WEDNESDAY, DECEMBER 18, 1889.

WHOLE NO. 513.



M. MOHR.



G. HILLE.

FACULTY OF THE PHILADELPHIA MUSICAL ACADEMY.

THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 513.

Subscription (including postage) invariably in advance.
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.
All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, DECEMBER 18, 1889.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors.

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Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 236 State Street, Manager.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars for each.

During ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Edward Grieg.	Mrs. W. Waugh Lauder.	Hummel Monument.
Adolf Henselt.	Mendelssohn.	Hector Berlioz Monument.
Eugene D. Albert.	Hans von Bülow.	Haydn Monument.
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C. Joe. Brambach.	Emil Sauer.	George M. Nowell.
Henry Schradieck.	Jesse Bartlett Davis.	William Mason.
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Frank Tai.	Gustav Hilarica.	Max Alvary.
C. M. Von Weber.	Xaver Scharwenka.	Josef Hofmann.
Edward Fisher.	Heinrich Boetel.	Händel.
Kate Kolla.	W. E. Haslam.	Carlotta F. Pinner.
Charles Rehm.	Carl E. Martin.	Marianne Brandt.
Harold Randolph.	Jennie Dutton.	Gustav A. Kerker.
Minnie V. Vanderveer.	Walter J. Hall.	Henry Duzeni.
Adèle Aus der Ohe.	Cecilia Ansoerg.	Emma Juch.
Karl Kindworth.	Car Barman.	Fritz Giese.
Edwin Klahr.	Emil Steger.	Madge Wickham.
Helen D. Campbell.	Paul Kalisch.	Max Leckner.
Alfredo Barili.	Louis Svecenaki.	Max Spicker.
Wm. R. Chapman.	Henry Holden Huss.	Judith Graves.
Otto Roth.	Neally Stevens.	Hermann Ebeling.
Anna Carpenter.	Dyan Flanagan.	Anton Bruckner.
W. L. Blumenheim.	A. Victor Benham.	Max Howe.
Leonard Labatt.	Mr. and Mrs. Carl Hild.	Attalie Claire.
Albert Venino.	Anthony Stankowitch.	Mr. and Mrs. Lawton.
Josef Rheinberger.	Moria Rosenthal.	Fritz Kreiser.
Max Bendix.	Victor Herbert.	Madge Wickham.
Helen von Doenhoff.	Martin Roeder.	Richard Burmeister.
Adolf Jensen.	Joachim Raff.	W. J. Lavin.
Hans Richter.	Felix Mottl.	Niles W. Gade.
Margaret Reid.	Augusta Oström.	Herman Levi.
Emil Fischer.	Mamie Kunkel.	Edward Chadfield.
		James H. Howe.

At the opening of the Chicago Auditorium last week Patti, the Peerless Fareweller, sang "Home, Sweet Home" for the millionth time, according to a moderate computation. Considering that it was La Diva's first appearance in the house in question we do not see why she should warble the chestnut mottled song. Or was it Adelina's emotions at once more treading dear America's soil? (\$ \$ \$, these are the tears of emotion she always sheds in the above touching ditty).

Considering that the occasion referred to was the opening of the largest opera house in the country, could not Mrs. Patti have selected some other song, or was it because the Hoosier President was present and the now gilded songstress distrusted the musical taste of the first officer in the land? Who can tell?

An important musical item is making the rounds of the press of Germany, whence it will soon be given out all over the civilized world, to the effect that "Dr. Hans von Bülow has given the newly published sixth and latest piano concerto (in one movement), by Anton Rubinstein, a place in his concert repertory, and thinks of playing the work in public during the present season." Why it should be necessary to advertise so extensively a fact which is almost self understood, for nearly every first-class and self respecting pianist will study this new Rubinstein concerto, is one of the secrets of the well-known Berlin Bülow *réclame* factory. Or might it be that the great little doctor feels the moral obligation he is under to make some *amende honorable* for the insult he heaped upon his better's devoted head in the matter of the rejected performance of the lovely "Ocean" symphony? If so, our respect for Hans von Bülow is on the increase, and we say: "Fiat justitia!"

SOME very important and significant changes in the positions of conductors may soon take place in Germany. We learn from most reliable sources that the venerated and venerable Dr. Edward Lassen will soon abdicate the post he has so effectively filled since 1861, when he succeeded Liszt as court conductor at Weimar. The motive given for the retirement is ill health. Dr. Lassen will in all probability be succeeded by that highly talented and most promising young conductor, Richard Strauss, who shows much more ability in this direction than he does as composer, in spite of a magnificent gift of overcoming the technical difficulties of composition and most brilliant orchestration.

Then it is reported from Berlin that Count von Hochberg has made a most tempting offer to Franz Erkel, the Hungarian composer and conductor (since 1838) at the Pesth National Theatre. Though by no means a young man, he having just completed his seventy-ninth year, Erkel is said to be seriously considering the Berlin offer and to have asked for a solution of the contract which for now over fifty years has bound him to the Pesth National Theatre.

Lastly, we learn from Düsseldorf that the music director, Julius Tausch, of that musical Rhenish city, will on April 1 next abdicate the position of conductor of the Düsseldorf orchestra, which he has held as successor to Robert Schumann since 1855, and will retire on a pension, on account of advancing age and failing health.

YET ANOTHER MUSIC CRITIC.

IN the issue of the "Theatre Magazine," for December 17, Mr. Nym Crinkle holds forth in his intoxicatingly paradoxical style on "The Fight between the New and the Old," and after a tearful appeal against the iconoclasm of the age in which Bob Ingersoll, Howells, Cremation, Buddha, Ibsen and Johann Most are alarmingly muddled together, he proceeds to "do" up the "Queen of Sheba," and Richard Wagner.

Now, Mr. Wheeler may or may not be a good critic of the drama—tastes on that question differ—but anyone after reading this article would have few doubts remaining as to his utter lack of judgment as a music critic.

From his view point, we enjoy Wagner because we do not understand him, and we should love Verdi because he is sensuous and not intellectual. (We wonder how Mr. Verdi would enjoy this classification). The aim and object of musical art should be sensuousness," says Mr. Crinkle. The moment we have our attention drawn from ear tickling, then the heavenly maid is not performing her true functions.

Come now, Mr. Nym, do you enjoy the "Black Crook" better than "Hamlet," or the "Two Orphans," better than "Shylock"? Or would you, if driven into a corner, acknowledge your much quoted "Brass Monkey" to be more delectable mental pabulum than—say one of the comedies of your *bête noire*, Mr. Howells?

Your confounding of Goldmark and Wagner, too, betrays childishness, but the sentimental apostrophe to "Il Trovatore" is too much for our risibles.

If people enjoy "Il Trovatore" (and it contains much pretty music), we do not object in the least, but why it should be better than all other music simply because it is "Il Trovatore" and it happened to fasten itself in your rather shaky musical memory several decades ago, is more than we can understand.

We give it up, and we also give you up as a music critic, Mr. Wheeler. You have so often put your foot into it when you dip into musical matters that the fact has become patent to all. So desist, and allow the other music critic of the "Theatre" to hold forth, for while he is dreary he is more reliable.

Stick to your last, Mr. Cobbler!

LATER PIANO LITERATURE.

THERE is no disputing tastes." Mankind, as long as it remains in its present conditions, craves the novel and the exciting, and must have them. The classics are well enough. No master has written sonatas like Beethoven; no master can ever hope to excel Bach in polyphonic compositions. Still, people enjoy Liszt and Tschaiakowsky. Their permanent position in art is not of as much vital importance as whether they amuse us or not. In a word, give us something new. There are many who declaim against this feeling, and say it is nothing but intellectual dram drinking, and that at each repetition the dose has to be stronger, and one may end up by actually enjoying—oh, horrors!—Berlioz, he being synonymous with brandy to some people.

Grant, though, that it is a want in our poor, fallen human nature, and a want that must be gratified; so then let us casually survey the broad and promising field of modern piano music, particularly later works.

Somebody has said: "Beware of the Muscovite!" That advice holds as good in literature as in art. Look at the enormous strides the Russian novel has taken in the past half century, so that in Count Leo Tolstoi we have a master who can be only compared to Thackeray at his best and with a tragic intensity the Englishman never had. The peculiar political conditions of the country and its unhappiness, the rapid, forcing and hot-house processes of its culture, all combine to render it most favorable to art products of the highest character, for it is a saying that a happy country has no history. It is not surprising, then, that Russia has given the world some grand men—poets, musicians, patriots, men who teach in song what they have learned in suffering. Without a doubt, the foremost composer to-day is Peter Tschaiakowsky; to him all Russia looks as their greatest musician—their Beethoven. His "Manfred" symphony has ideas without number, instrumentation superb, and, above all, that undefinable something that instantly is recognized as genius, originality. His piano works are not numerous. A noble concerto, in B flat minor, penetrated with gloomy grandeur and a sadness which is almost depressing, was one of his first. The last movement of this concerto has been aptly described by Weitzmann as being "heaven storming." He has since written a second concerto in G and a fantasy for piano and orchestra. In his little piano pieces Tschaiakowsky displays the utmost freedom and melody; he is piquant and exciting. Take his op. 2, for instance, the dreamy and poetic chanson as opposed to the bubbling scherzo; they are well worth studying. His variations, op. 19, are scholarly and fruitful. In fact, all of these miniatures are charming, and bear the stamp of a master's hand.

The two Rubinstein naturally occur as the best known names in Russian piano literature. Their compositions, particularly Anton's, are so well known as to need no recommendation. They are all musical and some very difficult. Joseffy and d'Albert have made the splendid D minor concerto of Anton Rubinstein's a household word. It contains a melodious and poetic romance. Of Glinka, Cæsar Cui, Balakireff, much cannot be said; they all, more or less, reflect the spirit of Chopin or Schumann.

On taking a bold leap from Russia to Norway, Sweden and Denmark, one naturally finds Grieg as the representative name. Edward Grieg has not written many grand or imposing works, but who has not felt the charm of his fresh, independent nature? Like a breath from the fragrant pine forests of the North, his melodies, bold and exuberant, have invaded the region of boudoir music, and made its artificial perfumes seem stale and flat and unprofitable. One note of Grieg, despite his occasional harshness and bizarre style, is worth a wilderness of Doeher's, Dreyshock's and Herz's, with their cut and dried platitudes. His op. 19, "Aus dem Volks-

leben," is as musical as it is original, and is probably the best known of his works. His piano concerto, dedicated to and played by Edmund Neupert, the deceased pianist, is one of the most interesting specimens of this class in modern times. Its novel and well contrasted themes, and above all, the elastic "go" about the work, make it a general favorite. A strong vein of humor and local color pervades Grieg and gives him a hold on the affections of people who care for national music.

Gade has done the same for Denmark, and his lovely Aquarellen and op. 41 commend him to the piano student. Svendsen is another Scandinavian composer of merit, but one who principally writes for orchestra. Halldan Kjerulf (almost as hard to pronounce as some of the Russian "skis"; a good rule for the latter is to sneeze, for the former always cough) has a delicate poetical vein which is well worth investigating. His "Cradle Song" for piano is very well known.

Hungary has given the world such names as Liszt and Joachim, and the gypsy vein, the wild, weird Hungarian music has been amply portrayed by these two masters in their numerous compositions. Wieniawski, the pianist and brother to the lamented violinist, has written some charming morceaux, a trifle conventional, but acceptable. The same may be said of Leschetitsky, Essipoff's husband, whose "Deux Alouettes" and other pieces are well known. Dvorak, the reigning Bohemian composer, has written a few little things for piano, but, with the exception of his concerto in G minor, they are hardly worthy of notice, although the Slavonic dances are clever. The concerto is a ponderous work, and hardly destined for a long life. Smetana, another excellent Bohemian composer, must be remembered.

In Germany we have Moszkowski and the brothers Scharwenka writing continually and producing good and bright music, echoes from Chopin and Schumann, but nevertheless acceptable. Xaver Scharwenka's B flat minor concerto was very fresh, and some of his smaller pieces, even the hackneyed "Polish Dance," are very good. Moszkowski has written some beautiful duets for piano, deservedly popular, and his "Moments Musicaux" almost deserve to rank with Schubert's. His polonaise in D major and etude in G flat major, both very difficult works, will repay study. Jensen and Kirchner, like Bargiel and Bendel, are hardly to be classed as "late" composers. Bargiel's "Marcia Fantastique" is very entertaining. Bülow's compositions are dry and scholarly. Jean Louis Nodé has done some good work, particularly in a set of little pieces bearing poetic titles and in his "Polonaise Caractéristique." Heymann in his "Elfenspiel" and Eugen d'Albert in several minor compositions and his B minor concerto are worthy of mention.

Hiller, Heller, Henselt and Brahms might be termed all old composers, although they are intensely modern, the latter in particular having struck out a new path for himself, and while avoiding eccentricity is certainly, in the writer's opinion, the greatest composer in the domain of purely instrumental music now alive. His piano pieces are not numerous and are extremely difficult, but when one has mastered the mechanical difficulties what does he not get for his pains? The contents of Brahms' works are noble and elevating, and a certain austerity in his melodies in these days of sensuousness is positively refreshing. His three sonatas are great works, his variations fruitful and ingenious, his rhapsodies original and bold, and the set, op. 76, are simply delightful. By all means study Brahms.

A dainty and poetic composer, Ernest Haberbier, is very much neglected; his productions are highly polished miniatures and breathe refinement in every note. Virtuoso pieces like Tausig's can never become very popular, their enormous technical difficulties precluding such a thing; but they are nevertheless worth studying, if for no other reason than to see what one man has accomplished in certain regions of art. The two Swiss composers, Raff and Huber, can hardly be said to exhibit any national characteristics, and that leads to the question, What are the distinguishing musical traits of Switzerland? Besides the tiresome "Ranz des Vaches," the question has not yet been answered. Raff's piano pieces, while being agreeable and well conceived, have a taint of artificiality that threatens them with an early grave. Of course, this does not refer to his larger works. Hans Huber, beyond his piano concert in C, recently played by Miss Agnes Zimmerman in London, is best known by his gavot; that reminds one that Silas and Niemann have also written good gavots.

Louis Brassin will go down to fame as arranger of Wagnerian themes, and very well he has accomplished the ungrateful task, as a glance at the "Feuerzauber," from "Walküre" will show. As for the distracting "Ride"

from the same music-drama, although Tausig, Klindworth and Brassin have attempted to transplant its diabolical difficulties and coloring to the keyboard, it has, so far, eluded all their efforts. Rheinberger must not be forgotten as a writer of scholastic merit; his C minor taccato and his "Chase" are familiar to all. Ill fated Hans Seeling, in his "Concert Studies," promised much for the future, but he did not live to fulfill his early promises. His etude "Lorely" is well known and often played. Isidor Seiss, of Cologne, is a good composer and has published some interesting studies. Constantine Bürgel, also, must be noticed. In France Saint-Saëns is by far the best piano composer, and his G minor concerto is certainly a brilliant work and always heard with interest and pleasure. Benjamin Godard is also an ambitious young French composer. Giovanni Sgambati, of Rome, a pupil of Liszt, is one of the Italian composers of later days worth mentioning; his piano quintet was praised by Wagner, and his gavot, in the somewhat unusual key of E flat minor, has often been heard in concert. His piano concerto has not yet been played in America, but is spoken of very highly. He has also written two interesting studies. Another new comer is Paderewski, whose graceful minuet in the *rococo* style is frequently heard of late and whose piano concerto is spoken of very highly. This slight glance at contemporary composers is only meant to give a faint idea of what some men since Mendelssohn's death have been doing for the piano. No comparison of their respective merits is attempted. All tastes can be gratified, although it cannot be denied that the influence of Schumann, Chopin and Wagner is more distinctly felt than the earlier classical composers. English and American musicians have not been dealt with, as we reserve them for another paper.

The Last Sarasate-d'Albert Concert.

THE last (that is, for some time to come) Sarasate-d'Albert concert took place at the Metropolitan Opera House last Thursday night. An overflowing and enthusiastic house applauded the efforts of the two great artists, and often indiscriminately.

The program opened with a performance of Mendelssohn's "Midsummer Night's Dream" overture, and then the little d'Albert played his own piano concerto in B minor, which for a second opus is remarkable for many things. While we do not intend to fall down and worship this work, of a decidedly reproductive sort, we, nevertheless, see much to admire and extol in it. As far as can be gleaned from one hearing, this concerto, immature in some points and very mature in others, is the production of a mind which has been in sympathetic contact with the musical thoughts of Beethoven, Wagner, Chopin, Schumann, Liszt, and even Bach.

It is potentially a great work, not actually so. It suggests possibilities of future performances, but as it stands at present is not original thematically, though often over elaborated. It is a true lineal descendant of the Liszt concerto in its rhapsodizing and somewhat jerky periods, but Beethovenish, inasmuch as it is supremely symphonic.

The piano vies with the orchestra in its heavy massing of chords, its numerous passages wherein force is insistently dwelt upon, and in the generally brilliant and often overlaid coloring which permeates the whole composition.

"In einem Satz," says the score, and one is almost tempted to say "with one idea," for the theme announced at the outset is repeated at the conclusion. Of sensuous beauty there is not much, but of power, even grandeur, no few suggestions. The cadenza toward the close was tremendous, and was played in tremendous style.

The repercussive element entered the piano part a little too much; octaves were plentiful, but the sonority of the orchestration would have dwarfed a thinner piano score, and, let us add, most other pianists. For his *solis* d'Albert again gave us, with all its delicate pastoral coloring, Grieg's "Bridal Procession" and Liszt's Twelfth Rhapsody, the latter containing some of the soloist's best work, and sounding freshly (if such a hackneyed piece of piano frippery can ever be fresh!). For encore he played one of the Schubert-Liszt "Soirées de Vienne" (No. 6).

The overture to Grillparzer's "Esther," which bears seven as an opus number, is not so serious in content as the concerto, nor neither is it so ambitious, but it is simpler and more direct. In places it is even childish, but it is promising, and while not original in themes, is the work of a musical nature.

D'Albert is not a creative mind, or at least he does not evidence that fact in these early compositions. What he may do later is, after all, a matter of conjecture.

He conducted his overture in a quiet, dignified manner that was at once forcible and ever direct, contrasting very much with the frantic arm beat of Walter Damrosch who will some time certainly dislocate his shoulders in his wild efforts to get eight beats into an "alla breve" measure.

Sarasate has never played better since he has been heard here. He played Raff's "Liebesfee" with a dreadful accompaniment from Mr. Damrosch's orchestra.

The composition certainly lost by not having Berthe Marx at the piano, for despite the numerous rebukes audibly admin-

istered to the conductor by the soloist the composition dragged awfully.

Mr. Sarasate also played Wieniawski's "Airs Russes" in a delightful manner, and he was encored repeatedly, and to which he responded amiably as usual.

It would be as good if both these *virtuosi* would give us on their return their more modern repertory. We would like to hear Schumann, Brahms and Tchaikowsky from d'Albert and some of the later French and Russian composers from Sarasate. But if they come back they are welcome, anyhow.

Symphony Society Concert.

THE Symphony Society offered at their second concert on last Saturday night a most enjoyable program, but the audience it drew to the Metropolitan Opera House was not as large or quite as enthusiastic as customary, which circumstance, however, can readily be explained through the inclemency of the weather.

Beethoven's sunny and most pleasing A major symphony (in spirit not quite in sympathy with the atmosphere) was given under Mr. Walter Damrosch's pretentious direction in a somewhat slipshod and by no means technically flawless manner. The tempo of the trio in the scherzo was ridiculously slow, and the performance of the last movement was clumsy.

Much better pleased were we with the reading of a new "Spring" overture in A major (of course, all "spring" music, it seems, must be written in that key), by Carl Goldmark. The work, which was heard for the first time in America on this occasion, is a little over a year old, and has, to our knowledge, so far been given only in Berlin, where it met with great success, as it did on this occasion. It is fresh, vivacious, brilliantly orchestrated, and altogether one of the most pleasing and satisfying creations that have so far emanated from that fertile pen. The overture was played with a good deal of verve and *brio*, and fairly well executed despite its numerous technical difficulties.

A very interesting, antique and but rarely heard number of the program was Handel's G minor concerto grosso for string orchestra with two violins and a 'cello *concertanti*. It was performed with great sonority and most pleasing effect, although rhythmically not always above reproach, and especially taking were the quaint "Musette" in E flat and the formful Finale. The solo instruments were well played by Messrs. Dannreuther, Joubert and Schenck.

A rather brilliant performance of Wagner's rousing "Ride of the Valkyries" completed the orchestral contributions and rounded off the program in a satisfactory manner.

The soloist of the evening was Miss Lena Little, who returned to this her native country on a short visit from England, where she has attained a high position as concert singer. She was heard to advantage in Gluck's aria "Divinités du Styx" and Liszt's significant setting of "The Three Gypsies," which she sang with an unusual amount of musical intelligence, beautiful phrasing and distinct pronunciation (the aria in French and the song in German). Her vocal organ, though never very powerful or of pronounced contralto timbre, is no longer what it used to be, and the tooth of time has gnawed off some of the enamel it used to possess a decade or so ago.

Miss Little was highly successful with her audience, and scored a number of recalls after each of her selections.

—Charges of plagiarism have already been brought against Messrs. Gilbert and Sullivan in connection with their new opera, "The Gondoliers." Mr. Octavus Cohen, of the Charleston (S. C.) *Daily World*, claims that the idea of the new opera is taken bodily from a comic opera he wrote six months ago, entitled "Niatrici." This is Mr. Cohen's story: "During the past summer I wrote to Sir Arthur Sullivan desiring to know whether or not he would be willing to furnish the music for my libretto for an interest in the opera. In my letter I inclosed an exceedingly full synopsis of 'Niatrici,' in which I brought into prominence my leading ideas. A couple of months ago, when I read in the New York *Herald* a rough forecast of Gilbert and Sullivan's opera, I at once concluded that the 'Doge of Venice' in their opera was a direct steal from the character of 'Martinez,' the principal triplet in my opera, 'Niatrici.' The impression has now become a conviction since I have seen a more exhaustive forecast of their new opera. I shall make every effort in my power to prevent 'The Gondoliers' from being produced in this country." Mr. Cohen's claim was not thought much of by theatrical managers last night. It was even laughed at. Mr. Richard Barker, who is looking after the interests of Messrs. Gilbert and Sullivan in this country, said the claim was preposterous.

—The Rubinstein Club gave a very successful concert last Thursday night at Chickering Hall. Henry Smart's cantata, "King René's Daughter," Sullivan's "Lost Chord," arranged for female chorus by E. N. Anderson, and Oscar Weil's "In Our Boat," were the chief features of the program. The club was assisted by W. H. Rieger, tenor, and Henri Joubert, the violinist, who played solos by Wieniawski and Vieuxtemps.

—The Clara Louise Kellogg Operatic Concert Company has engaged William H. Lee, baritone, and his wife, Carrie Morse, contralto, for the forthcoming season. This is their fourth season with Miss Kellogg.

PERSONALS.

CONDUCTOR A QUARTER OF A CENTURY.—On the 16th ult. Court Opera Conductor J. N. Fuchs, of Vienna, celebrated the twenty-fifth anniversary of his debut as an operatic conductor. His first experience in that respect was when he conducted "Lucia," at Pressburg, on November 16, 1864. Director Jahn and the artists of the Vienna opera house arranged a festivity in commemoration of the occasion.

DECORATED BY DOM PEDRO.—One of the last persons decorated by the now ex-Emperor of Brazil was the composer Carlos Gomes, who received the Imperial Order of the Rose in recognition of the great success, at Rio de Janeiro, of his opera "Lo Schiavo," referred to in our last number.

BUWA AND BYRON.—A Slavonic musician, Johann Buwa, the composer of a successful opera, "King Camille," has written a symphonic poem, to which he has given the title of "Saul's Evil Hour" (in allusion to Byron's poem). The work is written for orchestra, harp and baritone; and, at a recent special rehearsal at Graz, met with enthusiastic appreciation.

IN MANGOLD'S MEMORY.—We hear from Darmstadt of a highly impressive performance recently given there in memory of the late excellent composer and musical director, Carl Armand Mangold, and consisting principally of one of his most important choral works, entitled "Fritihof," most ably conducted by the court capellemeister, Willem de Haan.

PIZZI'S NEW OPERA.—Emilio Pizzi's opera, "William Ratcliff," performed several times recently at Bologna, appears to meet with the enthusiastic appreciation of his countrymen. Pizzi, who is in his twenty-eighth year, has been the successful competitor for several prizes, both in chamber music and opera, and the present work also obtained the first prize in a competition instituted by Baruzzi, of Genoa, under whose auspices it has just been brought out. In proof of the young composer's earnestness of purpose, it may be mentioned that the score of his "William Ratcliff" was only taken in hand after a nine months' sojourn in Scotland, whither he had gone, we are told, for the purpose of imparting to his work the proper local coloring.

GLADSTONE ON MUSIC.—"There was a time when letters and civilization had but begun to dawn upon the world. In that day music was not unknown; on the contrary, it was so far from being a mere servant and handmaid of common and light amusement that the great and noble art of poetry was essentially wedded to that of music, so that there was no poet who was not a musician; there was no verse spoken in the early ages of the world but that music was adapted as its vehicle, showing thereby the universal consciousness that in that way the straightest and most effectual road would be found to the heart and affections of man." Thus writes Mr. Gladstone, who evidently does not believe that music is the "youngest of the arts."

BELLMANN DEAD.—Julius Bellmann, for many years organist at the Berlin Dome Stift, and meritorious composer of church music, died at Berlin on the 3d ult.

ALBANI INTERVIEWED.—A "Pall Mall Gazette" reporter lately "interviewed" Emma Albani, and makes her say that her repertory includes twenty operas and as many oratorios. He does not give the list of oratorios. We should like to see it. The lady is further credited with stating: "I have sung in Sir Arthur Sullivan's works mostly." Leaving his comic operas out of count, Sir Arthur Sullivan has written the "Prodigal Son," the "Martyr of Antioch" and the "Golden Legend." Are these the works upon which, according to the "P. M. G.," Albani has been "mostly" engaged? On the same authority we learn that the lady claims to have "created" the part of "Desdemona" in Verdi's "Otello." Where? When? Someone will have to interview the interviewer.

A TITLED COMPOSER.—The Hereditary Prince of Saxe-Meiningen has set to music a second Greek classic, viz., Euripides' "Bacchantes." The prince promised Conductor Xanthopoulos of Athens, who brought out "The Persians," to the great satisfaction of His Highness, that he would finish this new work immediately and would then send it to him. The first performance of the work will take place at Athens in February, and the composer has promised to be present on that occasion.

MORE MUSICIANS DECORATED.—Professor Lauterbach, concertmeister of the Dresden court orchestra, recently received the Austrian order of the Iron Crown, which distinction also confers upon the person so distinguished the honor of knighthood. The Emperor of Austria recently conferred upon Johannes Brahms the cross of the Knights of the Order of Leopold.

JUDGMENT FOR DIETRICH.—William G. Dietrich, who was musical director and conductor of the Kellogg English Opera Company last season, last week, through his counsel, Judge Alfred Steckler, recovered a judgment in the Superior Court, before Judge O'Gorman, for \$768.50 against Carl Strakosch, the manager of the opera company, for unpaid salary due.

Dietrich was employed in December, 1888, at a salary of \$125 per week for the season of 1888-9, and he was with the

company in Cleveland, Ohio, when it disbanded in January last, owing to poor business.

His suit was for \$225 unpaid salary and an additional \$500 under his contract of employment. Manager Strakosch did not appear to defend the suit.

MISS LILLIAN RUSSELL'S PLANS.—Lillian Russell has perfected her arrangements with James W. Morrissey for her appearance in English opera in May of the coming year. Her contract has been under consideration for a long while. At first Miss Russell demanded a salary of \$200 a night, but this will be considerably modified. It will be her first appearance in English grand opera, and she will play in "The Bohemian Girl," "Martha" and "Fra Diavolo." The season is to last six weeks, and in the third week Miss Russell will sing the character of "Marguerite." Her appearance in grand opera will attract considerable attention, as she has heretofore appeared only in opera of the lightest kind. Her contract with the Aronsons ends a month before the beginning of Mr. Morrissey's English opera season.

HALF A CENTURY BEFORE THE PUBLIC.—About England's Nestor and favorite tenor, the London "Musical Opinion" has the following flattering paragraph: "This month Mr. Sims Reeves completes his 'jubilee' of public service. We find recorded in the admirable and interesting 'Life of Sims Reeves,' written by himself, that, 'in December, 1839, being then in my eighteenth year, I made my debut at the Newcastle theatre as the 'Gipsy Boy' in 'Guy Rannering,' for the benefit of the late tenor, George Barker. This was followed by my appearance as 'Count Rodolfo,' the traveling nobleman, in 'La Sonnambula.' Some years afterward I earned enthusiastic applause for singing and acting the tenor part in this same delightful pastoral of Bellini." It is an historical fact that Mr. Sims Reeves was trained as a baritone; his early instructor had mistaken his robust tenor voice for one of a deeper calibre.

"Referring to our celebrated tenor, in a subsequent issue we may point out the unique position which has been held by Mr. Sims Reeves for more than half a century. In the past there is only one instance of a similar career—that of Braham. The artistic qualities and natural gifts of Mr. Sims Reeves are not likely to be repeated in another tenor singer. He has had the energy of Braham, the sweetness of Mario, the expressiveness of Rubini, added to the indescribable charm of his own, and which proclaim him to be the greatest singer registered in the annals of music. May he, indeed, be spared during many years to enjoy that *otium cum dignitate* which he has deservedly and honorably earned!"

WHERE CAN HE BE FOUND?—A would-be vocal student *log.*: "If you know of a teacher who sings divinely, who does not know that he has a larynx or a diaphragm, and who has never written a book on singing, let me know who he is, for he is just the man I wish to go to."

THE PHILADELPHIA MUSICAL ACADEMY.—We present this week portraits of the faculty of the "Philadelphia Musical Academy," one of the most thriving musical institutions of the Quaker City, of which Mr. Richard Zeckwer is the efficient director.

CARL FORMES DEAD.—Carl Formes, the veteran basso, died last Sunday at his home in San Francisco. His death was unexpected, as he sang in the "Barber of Seville," only last Friday night. He was born in Mulheim on the Rhine, August 7, 1810, and was one of the greatest bass singers of his time.

SHE STILL PLAYS THE PIANO.—Fanny Bloomfield-Zeissler achieved a great success last Saturday night in Boston, with the Nikisch orchestra. Mrs. Zeissler played the third Litolff concerto, op. 45, E flat, with all her old time fire, vivacity and dash.

MR. HALE AGAIN MENTIONS MR. DAMROSCH.—Every appearance of Mr. Damrosch upon the conductor's stand proves that he is unable to lead an orchestra, however deeply versed he may be in the literary, dramatic, musical, political, religious and vegetarian theories of Richard Wagner.—Boston "Home Journal."

IS THIS INTENDED FOR MR. BACON?—Mr. Henschel and Mr. Gericke were each obliged to undergo more or less abuse before gaining the suffrage of the public; but neither of these gentlemen suffered worse than has Mr. Nikisch. Boston will soon win the most unenviable reputation of a carping, ill bred city, unless some limit be set to the personalities that under-bred writers are allowed to use. A large and influential paper has no right to employ as musical critic a man who neither understands music nor can appreciate good taste. Such papers carry weight with the masses, who are not in a position to realize the crass ignorance of the writer, and who believe the editor has given his musical department to a man fitted to teach and instruct the public. When personal and ignorant abuse is used instead of criticism, the judicious grieve, while the ordinary run of readers are deceived and imposed upon. There is hardly a musician in Boston who does not realize this fact; and yet, for some unexplained reason, such writers are still allowed to occupy their positions. This fact is all the more glaring from the very reason that so many of the Boston papers have employed competent and trained musicians as critics. The impertinence of private and musically ignorant persons who have taken the unwarrantable liberty of criticising Mr. Nikisch to his face is bad enough, for such conduct

can be treated with the contempt it deserves; but written and printed words are a thousand times worse, for they remain rankling in the public sight. It is to be hoped that Mr. Nikisch is not supersensitive, and that he is able to receive the kindly criticism of Boston's real critics in the spirit in which it is intended, and also to turn his back on the scurrilous attacks of the ignorant in silent disdain.—"Nemo," in Boston "Gazette."

The Beethoven Concert.

THE concert which was given last Sunday night at Steinway Hall for the purpose of assisting the committee at Bonn-on-the-Rhine to preserve Beethoven's birthplace there was an unqualified success both artistically and financially, and reflects the greatest credit upon the committee under whose auspices the concert was given, upon all those who participated in the performance, and all of whom had considered it a duty of honor to give their services gratuitously, and upon the large and select audience that filled Steinway Hall completely and bestowed unstinted applause upon performances the like of which one does not often hear even in a lifetime.

The gross receipts, which must have amounted to quite a handsome sum, will immediately be forwarded to the Beethoven House Committee at Bonn.

The Beethoven program chosen was excellently arranged and did not lack variety, which is one of the main features to be taken into consideration when selecting a program made up exclusively of the works of one composer, even if that composer be called Beethoven. As it was, the following program was performed amid continued and ever growing enthusiasm and the unflagging interest of the audience:

Overture to Goethe's "Egmont"..... Orchestra.
Choruses—"Die Himmel rühmen"..... }
"Vesper"..... }
German Liederkranz.
Song, "Adelaide"..... Mr. Kalisch.
Violoncello solo, adagio from the music to "Prometheus"..... Mr. Herbert.
Scene and air from "Fidelio" ("Abscheulicher")..... Lilli Lehmann-Kalisch.
"Chorus of Prisoners" from "Fidelio"..... German Liederkranz and Orchestra.
Symphony in C minor, No. 5..... Orchestra.

No nobler performance of Beethoven's glorious and immortal fifth symphony has in all probability ever been given here than was that of last Sunday night. The magnificent orchestra of 130 performers, each one of whom seemed to feel the solemnity of the occasion and consequently was on his mettle; the excellent acoustic qualities of Steinway Hall, as yet still the best concert hall in this city, unequaled for the chances it gives so large an orchestra to display its entire sonority, grandeur and volume of tone without sounding obstreperous, and lastly that prince of conductors, Theodore Thomas, than whom no better interpreter of the classics and more especially of Beethoven exists in the world to-day—take all these factors into consideration and you may be able to imagine what the enjoyment was we derived of such a model performance of Beethoven's fifth symphony, of the heroic-dramatic "Egmont" overture and of that exquisitely beautiful excerpt the adagio in B flat from the "Prometheus" music. In the latter Mr. Victor Herbert did himself proud with the beauty of tone and purity of intonation he displayed in the performance of the violoncello solo part.

Paul Kalisch won golden opinions with his singing of that song of songs, "Adelaide," which he gave with finish, feeling and excellent delivery. He is an artist, and if he will only confine himself to lyric tenor efforts he is bound to achieve lasting success on the concert platform, perhaps even more so than on the operatic stage.

Arthur Mees accompanied the "Adelaide" in that musically, careful and conscientious manner for which he is so favorably known.

Mrs. Lilli Lehmann-Kalisch was forceful and dramatic, as always, in her inspired and inspiring delivery of the "Abscheulicher!" aria, from "Fidelio," which she sang with even more than her usual verve and artistic temperament. She literally carried the house by storm, and finer singing has not been heard here for many a day.

The male members of the German Liederkranz were out in full force, and under Rheinhold L. Herman's direction gave their share of the program in a manner worthy of the high position this foremost and oldest of our German singing societies holds in this city and country.

Altogether, the concert was, as we said before, a great and unqualified success and an occasion worthy of being remembered by all those who participated therein.

... It looks as though the Carl Rosa Opera Company were bent upon making a "corner" in lyric dramas. They are buying up all they can lay their hands upon—at any rate, as regards performing rights. "Faust" is theirs; so are the Wagner operas, except "Rienzi" and "Parsifal;" so are "Carmen," "Les Pêcheurs de Perles," the "Talisman" and several others. This may be "good business," but the English people, we are sure, love monopolies as little as they admire coalitions. The directors know this, and are willing, so it is said, to issue licenses for the performance of any of their works—of course, for a "consideration."

FOREIGN NOTES.

....Albert Becker, the composer, is the new conductor of the Berlin Cathedral choir.

....Verdi is spending the winter in a hotel at Milan, engaged in making notes for a new opera.

....Paulus, the singer who started Boulanger, has been singing lately in Vienna with great success.

....Miss Emma Nevada has left Paris for Madrid and Miss Marie Van Zandt for an engagement at Lisbon.

....A dispatch from Paris announces the death of the Marquis de Caux, formerly the husband of Adelina Patti.

....Etelka Gerster and the sixteen year old violin virtuoso Helen Rembro were the soloists at the latest Berlin Philharmonic concert.

....A new opera is being composed for 1892, during the Columbus celebration at Genoa. The opera is to be entitled "Cristoforo Colombo."

....A new opera, "Adriana Lecouvreur," by a young master, Ettore Perosio, met with great success at its recent first performance at the Paganini Theatre in Genoa.

....An elaborate scenic representation of Liszt's oratorio "St. Elizabeth," will be given on the 22d inst. at the Vienna Hof Theatre, under the direction of Dr. Hans Richter.

....The "Guide Musical," in a recent number, calls attention to the somewhat extraordinary fact that since the beginning of 1888 no new operatic work has been brought out by the Paris Grand Opéra, the first lyrical stage of France.

....A new operetta entitled "Fritz, the Page," the joint work of Strasser and Weinzierl, was recently produced for the first time at Prague and greatly pleased the public. The work will soon be heard also at Frankfurt-on-the-Main.

....Auber's almost forgotten opera, "Le Cheval de Bronze," was revived on the 10th ult. at the Court Theatre of Carlsruhe, the work having been recently revised and newly adapted for the German stage by Humperdinck, of Mayence.

....Anton Rubinstein's oratorio, "Paradise Lost," was produced by the Berlin Cecilia Society on the 2d inst., under direction of Alexis Hollaender, in celebration of the composer's artistic jubilee, to which reference has several times been made in these columns.

....A series of Lortzing's operas is to be shortly given at the enterprising Hamburg Stadt Theater, which will include the following works of the genial popular composer, viz., "Hans Sachs," "Casanova," "Czar und Zimmerman," "Undine," "Der Waffenschmied," "Die beiden Schützen" and "Der Wild-Schütz."

....The cabled tidings of the engagement for the United States of Mrs. Sigrid Arnoldson are confirmed by the Vienna "Fremdenblatt." As no direct news of this move has been received by Mr. Ferdinand Strakosch's correspondents in this city, however, some doubts of the trustworthiness of the information are entertained.

....A model performance of Wagner's "Tannhäuser" is to take place in January or February next at the Dresden Hof-Theater, where the opera was first brought out (in 1845) under Wagner's direction. The noble work is to be newly mounted in every detail, and will be given in the so-called Paris version of the score, and without any curtailment.

....Miss Eames made her reappearance at the Paris Grand Opéra last Saturday night a week ago as "Juliet," after a long illness, her voice being greatly improved. The gossip in Parisian operatic circles is that there is a storm brewing between the young American diva and Miss Melba, owing to the fact that the latter "substituted" Miss Eames as "Juliet" during her illness, and that she now claims the rôle as her own.

....An interesting sale of autographs was held on the 3d inst. by the firm of J. A. Stargardt, booksellers, of Berlin. The collection included several musical sketches from the pen of Beethoven, and a number of letters by Ferdinand Hiller, Franz Liszt, Schumann and Wagner, as well as Schubert's overture to the opera "Fierabras," arranged for piano duet, and, by the same composer, "Dix variations pour le fort-piano composées par François Schubert. Ecolier de Salieri, premier maître de la chapelle impériale et royale de Vienne, 1815." Other valuable and curious musical numbers of the collection were Schumann's op. 76, No. 1, for piano, with the notification at the end (likewise in the composer's handwriting): "den 12 Juni auf dem Weg von Kreischa nach Dresden;" and the piano duet arrangement, by the composer of an overture entitled "Polonia," by Richard Wagner, on the last page of which the master has written the melody and piano accompaniment to Béranger's lines: "Adieu, charmant pays de France, que je dois tant chérir!"

....Verdi spends the winter at Geneva, but by far the longest part of the year at St. Agata, near Basseto, in the duchy of Parma. Forty years ago he bought property there, to which he has constantly added until he has made of it a fine domain. The seclusion of the site first attracted him; a thick belt of forest trees and a bridge isolate the house; two large weeping willows are like sentinels jealously guarding the gates, while hidden by the leafy barriers that shut out the

world Verdi can see his lovely gardens, and beyond his meadows, fields, woods, farms and vines stretching to the banks of the Po. He is an indefatigable and experienced agriculturist, presiding in person over his works and improvements, and successfully breeding horses. The inhabitants of Basseto worship him, not only as their great national composer, but as a benefactor of the poor and the good genius of the country side. Not long ago he gave a large sum to the municipality of the little town for the erection of a theatre called after him. The author of "Traviata" seriously looks upon a theatre as "an indispensable monument of public utility" for a population of 3,000 souls, which, however, has not prevented him from intending the bulk of his great fortune to be devoted after him to the foundation of a hospital at Basseto as a permanent refuge for poor and suffering human beings of all classes and nationalities.

It is at the Villa Verdi that the maestro wrote his finest operas, and lastly "Otello." His life in the country is simple and regular. He rises at daybreak, superintends his laborers and gardeners, spends a few hours among his beloved flowers, and, while the day is still young, shuts himself up in his music room and works with the ardor of a young man. He drinks coffee incessantly, dines at the unfashionable hour of 5, plays with his favorite dogs, and retires to rest when others begin the evening in good earnest. The calm, silence and quiet of Santa Agata suit him. Whenever duty or business takes him among the haunts of men he feels ill at ease and feverishly anxious to hide himself again in the tree embowered villa, where he sees hardly anyone save his married niece and her children, his farmers and his tenants. The house is in the Italian style of architecture, white, with green shutters and low verandas, fragrant with bloom and bright with the colors of a luxuriant vegetation—an oasis in a sombre, forbidding setting. It is artistically and tastefully furnished, and contains interesting collections of curios that have nothing in common with the table and eight chairs of the mediæval house of Urbino, and raises the hope that they will be religiously preserved by a grateful country when the great artist is laid to rest.

Verdi was born not far from Basseto, at Rousole, a much smaller place still, whose inhabitants number barely as many hundreds as the former thousands. The little inn and shop kept by his father and mother does not look much more humble or rustic to-day than it did in 1813, when Giuseppe first saw the light under its slanting roof, which he left the following year in his affrighted mother's arms as she fled in terror with the whole population of Rousole before the advancing Austrian and Russian soldiers driving back the army of Prince Eugène Beauharnais.

To fill one's memory with pictures of the house at Urbino and the white villa of Basseto, a few hours of roulette are well lost.

The German Opera.

VERDI'S "Masked Ball" was the attraction last Wednesday night at the Metropolitan Opera House. The following was the cast:

Richard.....	Julius Perotti
Renato.....	Theodor Reichmann
Amelia.....	Mrs. Kalisch-Lehmann
Ulrica.....	Mrs. Emmy Sonntag-Uhl
Oscar.....	Miss Betty Frank
Tom.....	Conrad Behrens
Sylvan.....	Albert Mittelhauser
Samuel.....	Joseph Arden

This was the first performance of Verdi's at one time popular work, and despite the foolish criticism that German singers are deficient in *bel canto* there was much good, sincere singing and acting done.

Lilli Lehmann was it, goes without saying, superb, and Perotti as usual happy in high vocal altitudes. Miss Betty Frank was sweet and satisfactory as "Oscar," and Reichmann, while not as lyric in his style as the surroundings demanded, was welcome. So was the ballet music from Massenet's "Cid," and Urbanska's dancing. Seidl conducted with care.

Friday evening "William Tell" was given for the first time this season, with the following cast:

William Tell.....	Theodor Reichmann
Walter Fürst.....	Emil Fischer
A Fisherman.....	Paul Kalisch
Melchthal.....	Joseph Beck
Arnold, his son.....	Julius Perotti
Leuthold.....	Jean Doré
Mathilde, imperial princess.....	Miss Betty Frank
Hedwig, Tell's wife.....	Miss Charlotte Huhn
Gemmy, Tell's son.....	Miss Felicia Kaschowska
Gessler.....	Edward Schlömann
Rudolph.....	Albert Mittelhauser

"Tell" is essentially an opera for males, and by reason of the weakness of the female portion of the cast on this occasion it was eminently a night for the tenor, bass and baritone.

Reichmann simply dominated the stage, and his noble presence and noble vocal organ made his absence from the boards felt. Much of the music is too low to show his voice to its best advantage, but he was dramatically forcible and evidently earnest. His acting in the shooting scene was capital (the apple was a little slow in its tumble but it fell eventually). The trio in the third act was capably sung, Perotti actually forgetting to throw back his head in its usual discoloratory style.

Perotti always sings; he is always in voice, very much so, and if he is not musical he is always conscientious.

The woman part of the cast, with the exception of Miss Kaschowska, who has greatly improved since last season, was feeble. Miss Frank evidently essayed a task beyond her powers in the rôle of "Mathilde," and Miss Huhn was often inaudible. Mr. Schlömann sang rather raggedly as "Gessler," but it may have been due to his evident nervousness. Paul Kalisch looked and sang like a happy "Fisherman," and Fischer was easy going, vocally and histrionically. Walter Damrosch conducted soberly, but the brass and the percussion instruments did their noisy best in trying to drown the soloists. If they had succeeded in doing so with the chorus no one would have complained.

The scenery was at times pretty and the ballet divertissement a relief from the commonplace of Master Rossini. At the Saturday matinée the "Queen of Sheba" was repeated with the same cast as seen twice before.

Verdi's opera, "The Masked Ball," having been received with such approval on last Wednesday night, it will receive two representations during this week, as it was given on Monday evening and will be given at the Saturday matinée.

True to its promises, the management announces another novelty this week, which will be brought forth on Friday night, when Halévy's "La Juive" will be revived. Since Mrs. Lilli Lehmann first made her success here as "Recha," this opera has been a favorite with the patrons of the Metropolitan, and on Friday, with Mr. Kalisch as the "Jew," Miss Betty Frank as "Eudora," Mr. Fischer as the "Cardinal," Mr. Mittelhauser as "Leopold" and Mr. Schlömann as "Ruggiero," there is little doubt but that its popularity will be once more manifest.

To-night "Il Trovatore" will be given, with Mr. Perotti as "Manrico," Mr. Reichmann as the "Count di Luna," Miss Frank as "Leonora" and Mrs. Sonntag-Uhl as "Azucena."

The Pan-American delegates will witness the performance and will occupy the entire row of baignoire boxes. A somewhat better choice than "Il Trovatore," which is not by any means the best performed opera now being given at the Metropolitan, might have been made, all the more so if it be considered that most of the Pan-Americans probably have witnessed better performances of that barrel organ opera in their own country than will be vouchsafed them under Walter Damrosch's direction at the Metropolitan to-night.

HOME NEWS.

—To-morrow evening Gounod's "Redemption" will be given in New Brunswick, N. J., by the musical association under the conductorship of Mr. Charles T. Howell.

—A complimentary piano recital was given by Emil Liebling and Harrison M. Wild, at Kimball Hall, Chicago, last Friday evening. Misses Grace Wilson and R. Fuller assisted.

—The new music hall of the Lenox Lyceum, Madison-ave. and Fifty-ninth-st., will be opened Thursday evening, January 2, 1890, by the Theodore Thomas orchestra. A series of concerts will follow, the dates to be announced.

—After a series of more than one hundred concerts in other cities, Gilmore's band will be heard again in New York next Sunday evening, at the Broadway Theatre. Miss de Vere, Mrs. Blanche Stone-Barton, Mr. Campanini and Mr. Myron W. Whitney will be among the soloists.

—Tuesday evening, December 10, Maurits Liefson, the pianist, gave a classic concert at the Hall of the Workmen's Club, Germantown, near Philadelphia. Miss Marie R. Kunkel, soprano; Gustav Hille, violinist; W. Stall, Jr., viola; Rudolph Hennig, cello. Mr. Diederichs, accompanist, assisted.

—The Boston Symphony Orchestra has been engaged to perform on the occasion of the inauguration next Friday evening of Lincoln Hall, the new concert hall in Washington, D. C. As far as arranged, the proceedings are to include, in addition to the numbers of the orchestra, the A major concerto, by Liszt, Mr. Joseffy; pianist, Miss Adele Margulies; violin solos by Mr. L. Lichtenberg; violoncello solos by Mr. Herbert, and singing by Mr. Theophile Manoury, the vocal director of the Conservatory of Music, in East Seventeenth street.

—Heinrich Vogl, the new tenor of the Metropolitan Opera House, who is now at the German Hospital suffering from an abscess behind the right ear, was apparently somewhat better last week. The house physician said last night that the operation which was performed on Mr. Vogl last Wednesday had a good effect. When asked when the tenor would be sufficiently well to leave the hospital the physician replied that at the present time it would be hard to say. "All I can say now," said he, "is that he is getting along nicely, but that it will be some time before he is perfectly well."

—The first concert of the fourth season of the Brooklyn Choral Society was given at the Brooklyn Academy of Music last evening. The soloists were Miss Charlotte Walker, soprano; Miss Helen Dudley Campbell, contralto; the New York Philharmonic Club, and a quartet, consisting of Miss Evelyn Eaves, Miss Edith M. Dutcher, George M. Deniston and Albert Day. The chorus of 250 voices were heard

in "The Norman Baron," by Thomas Anderton (first performance in America), and in a madrigal, "Matona, Lovely Maiden," composed by Orlando Lassus, A. D. 1594. A "Sailor Song," by Wiske, was sung by 100 male voices.

—A ballad concert was given last Friday evening in Worcester, Mass., at the Church of the Unity. Miss Mae Shepard, soprano; Mrs. K. J. McKay, contralto; Messrs. F. H. and C. Y. Mason, tenor and bass; Miss Georgie Wiggins, contralto, and Mr. Perry Averill, baritone, participated. Messrs. Bassett and Kennedy were accompanists.

—The Harlem Philharmonic Society will give its first public rehearsal this afternoon in the hall of the Young Men's Christian Association, in West 125th-st., with the following program: Aria, "Samson and Delilah," Saint-Saëns, Miss Emily Winant; Tridme, a "Tristan" study, Wagner; suite for string orchestra, Reinhold; "Kennst du das Land," Beethoven; "Nur wer die Sehnsucht kennt," Tschaikowsky; "Widmung," Schumann, Miss Emily Winant, and Hungarian dances, Brahms. To-morrow evening will be given their first concert. Mr. Henry T. Fleck is the leader, assisted by Mr. Carl Lanzer.

—The following was the program of the 112th recital of the Dayton (Ohio) Conservatory of Music:

Capriccio Brilliant, op. 9 (with second piano)..... Mendelssohn
Miss Janie Craig.
Duet, "O lovely peace"..... Handel
Miss Brunsman and Miss Spindler.
Concerto, op. 37 (with second piano)..... Beethoven
First movement Reinecke cadenza.
Miss Fanny Hyers.
Trios, unaccompanied..... Abt
"At Night".....
"My Native Land".....
"Loreley".....
Miss Gilbert, Miss Breene and Miss Rickert.
Concerto, op. 25 (with second piano)..... Mendelssohn
First movement.
Miss Nellie Lynch.
Quartet, "The Lost Chord"..... Sullivan-Anderson
Miss Cotter, Miss Rike, Miss Finke and Miss Hessler.
Gavot.....
Airs Bohemians..... (For two pianos)..... Pirani
Mrs. Ella J. Kneisly and W. L. Blumenschein.

Mr. Lauder's Letter.

CINCINNATI, December 14, 1889.

Editors Musical Courier:

THE votaries of Euterpe are flooding the city with every variety of musical entertainment, a few of which I will merely mention. The College of Music choir has given its first concert with sixty voices; "the amateur orchestra" its first concert, twenty-four members (there are other amateur orchestras, I believe, in the city); Prof. George Schneider has given a historical recital this last week, and has in the past done much to cultivate a high taste in piano literature; the Philharmonic and also the Cincinnati string quartets continue their entertainments (No. 3) with Schumann quartet in A, "Trout" quintet in A. The ladies' quartet of the Conservatory of Music of Cincinnati (Miss Baur) are busy, and the Opera Society will give "Nell Gwynne" on January 23, with Charles Bemis, a baritone who has made quite a hit as a singer for the masses at the Sunday "Pops." Campanari, late of the New England Conservatory, has been engaged as violin principal at the College of Music, where there is also now a string orchestra for training purposes. In addition to recitals and literature and musical lectures by Van Cleave, further attractions are the Sunday "Pops," which are immensely "poppy," and the Wesleyan College and Ohio Conservatory of Music. Your correspondent, as

director, announces an Xmas concert with a chorus of 100 voices and numerous ensemble numbers, also a lecture and recital on Wagner, and a second on Liszt, by W. Waugh Lauder.

Theodore Thomas has been here to rehearse the May Festival Chorus (Louis Ehrgott choral trainer), and was well satisfied with their work. There has been considerable dissatisfaction expressed here in certain quarters that the Cincinnati home orchestra is not in any way taken into the scheme of the May Festival. Much has been written, and some little feeling created, but I fancy the whole question will settle itself in time. At present Mr. Thomas is the autocrat of the festival, as I understand it, and he has a right to do as he pleases. Whether right or wrong in his methods it is not for me to say. Time will tell.

The second Symphony concert was a glowing success. The "Egmont" overture alone was remarkably poorly rendered. The "Pastorale" symphony, No. 6, was excellently played, and the new overture, "Le Roi d'Ys," of Lalo, showed the orchestra in a most startlingly brilliant light. Lalo's use of the brass in the climax of the overture I consider to be hideously trashy and sensational, and infinitely more vulgar than most of the modern music so systematically sat down upon by critics in certain quarters as vulgar—e. g., the second rhapsody of Liszt being calm and refined in comparison to it. The work received an absolutely spectacular performance at the hands of the orchestra (and be it to their credit said), for the work is difficult. The gavot "Lorna," by Brand, was very carefully played, and was as smooth as butter, the strings showing notable improvement since the last concert. The funny little tic-tac-like waltz of Volkman was very refreshing and restful after the heavier works. Miss Geneva E. Johnson, of Chicago, sang the grand cavatina, "Although obscure, more royal," from Gounod's "Queen of Sheba," and "Herodiade," of Massenet, in remarkably fine manner. She has a full, rich voice, well under control (breathes, however, too laboriously on the concert platform to be pleasing in that respect). Her powers of dramatic expression are healthy and natural, she warms up sympathetically, and, having a stately figure and stage presence, makes a very successful appearance. She made one bad break at the end of the aria, but recovered herself admirably. She further made a great mistake in singing as an encore the "Garden of Sleep," Lara, with orchestra. They had evidently never rehearsed it, for it was simply atrocious, the orchestra finding it impossible to keep together with the singer, who took all manner of liberties and agonized the poor concertmaster. That was, however, a mere error of judgment. Miss Johnson's vocal abilities are of the first order, and we hope to hear her again. Gleason's Introduction and Priests' March to "Montezuma" was quite successful with the audience, but I must say I much preferred the Introduction, in which the invocations of the brass are most appropriate and sublimely solemn, and still weird and ancient.

I wish Michael Brand would abolish the encore abomination—two encores on a program already too long (and, by the by, that is the only fault to find with it), and I admired Mr. Gerike in Boston for absolutely abolishing them from the Boston Symphony concerts.

Regards from Cincinnati to New York.

W. WAUGH LAUDER.

Musical Matters in Cincinnati.

CINCINNATI, December 15, 1889.

THE pupils of Miss Clara Baur's Conservatory of Music gave some very interesting recitals at that institution, which are always largely attended. Miss Baur has an excellent staff of teachers, and her Conservatory of Music is doing its share for steady, earnest musical work in this city. Miss Bertha Baur ably assists in the business management of the conservatory, and is herself also an excellent musician. The Conservatory of Music also has charge of the music at Mount Auburn Institute.

Mr. Campanari, eight years a teacher of the violin at the New England Conservatory of Music, has been engaged for the violin department of the College of Music of this city. President Neff is highly satisfied with his choice of Mr. Campanari for this important department.

The literary department of the College of Music, presided over by Prof. John S. Van Cleave, is a valuable acquisition to the college. Mr. Van Cleave possesses a wealth of literary knowledge and his lectures are full of interest and instruction.

Mr. Albino Gorno, a great favorite in this city as a pianist, and Mr.

Charles A. Knorr, tenor, will be soloists at the third Symphony Concert, January 9.

The Philharmonic String Quartet gave their third matinee musicale at Baldwin's Piano Room on the 13th inst. The Schumann quartet in A major and the Schubert Forellen quintet in A major were given.

Professor Alessandro Sylva, formerly a teacher of singing at the College of Music, this city, has been engaged as professor of singing at the National Conservatory of Music at Rennes.

At the Sunday Popular Concert, the 8th inst., were played by the orchestra Russian March, Keler-Bela; overture, "Poet and Peasant," Suppé; Autumn Waltzes, Strauss; Ballet Music from Gounod's "Queen of Sheba"; overture, "Merry Wives of Windsor," Nicolini; "Evening Prayer," string orchestra, Voigt; Entr' Act Gavotte, first time, Gillet, and selections from "Erminie," Jacobowaki; Mr. Chas. Bemis sang very acceptably, with an excellent baritone voice; "To Thee, My God," this Night," by Gounod, and "Answer," by Rolyn, and Mr. Lew Brand played a solo on the musical glasses. Between three and four thousand people listened to this excellent program.

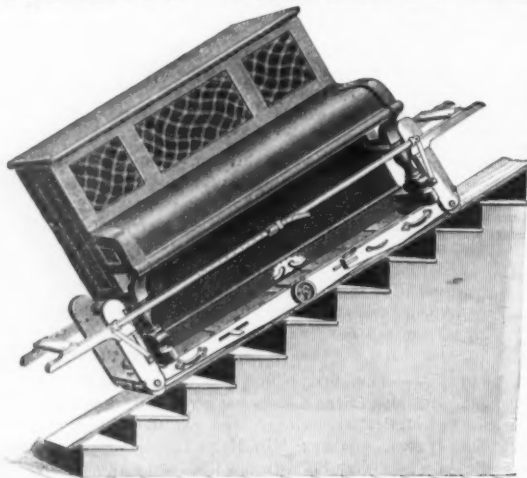
It must be remembered that not merely popular music is played at these concerts, but many of the numbers on the program are taken from the classics, as the foregoing program will show. The concerts are attended regularly by musicians and educated music lovers, as well as the general public, who appreciate only the trashy side in music and who would be nearly as well suited by a hand organ or a mouth harp performance. Fortunately, however, for the more intelligent, and therefore the most influential, portion of his audience the conductor, Mr. Brand, selects nearly always clean and standard works for performance. Only a certain portion of the over numerous public can be educated in music, and it is a great mistake even at popular concerts to attempt to make "a silk purse out of a sow's ear." This is an age of progress, but it must be borne in mind that the majority of the public is destined never to be educated in music, nor are they adapted by nature to be thus educated, and by their own natural instinct, even if their instinct is not of the higher order, they do not wish to be educated in music. The hand organ, concertina and mouth harp brigade in music are in a state in which ignorance is bliss, and attempts to bring them out of their ignorance will usually prove futile, as the statistics of public musical education will show. People cannot be taught music unless they are naturally adapted to learn it. Therefore Mr. Brand does well in making the selections for the "pop's" concerts from the classic masters.

The second Symphony concert was held in the Odoron on the 12th inst. Beethoven's "Egmont" overture was excellently performed. The Introduction and Priests' March from "Montezuma," by Gleason, one of our most intellectual native composers, received full justice from the orchestra, and was performed *con amore* by the players. The Introduction and March is a composition of more than ordinary merit, and the orchestration is highly satisfactory in balance and strength. The conception of the work is remarkably in keeping with the nature of the subject—grand, dignified, serious, yet full of coloring harmoniously blended. In few compositions by American composers is the attribute of cold intellectual grandeur combined so well with that of warmth of color. To combine the two well is, of course, the fundamental difficulty in all musical compositions. Miss Geneva E. Johnson sang with a rich, beautiful voice, which she had under most excellent control, the cavatina, "Although obscure more royal," from Gounod's "Queen of Sheba," in a manner to call forth spontaneous and enthusiastic applause from the audience. Her voice and performance were distinguished by a much more than usually excellent combination of sweetness and strength. Later in the evening she sang "Herodiade," by Massenet, and the "Garden of Sleep," De Lara. The orchestra played the sixth (pastoral) symphony most excellently. This, of course, to the musical portion of the audience was the most enjoyable orchestral number of the evening. The overture, "Le Roi d'Ys," by Lalo, a composition not remarkable for depth, but none the less pleasing, and of musicianly construction in delicacy and evenness, went well. The remaining numbers of the program were Gavotte Lorna, by Mr. Brand, which may be distinguished from the floods of gavottes written and published for its elegant symmetry of conception and highly delicate orchestration. The valse from Volkman's suite in F for string orchestra was one of the most exquisite little bits heard during the evening. The rhapsody No. 12, by Liszt, closed the excellent program, which was altogether at once an enjoyment and an instruction to all present. G. T. B.



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Broekhoven's Harmony.

A REVIEW.

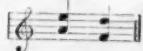
IN reviewing a work of this kind one must keep in mind the fact that it appeals directly to the student and to the teacher, not to the specialist. Hence the volume is to be judged not for the particular system of harmony that it advances, but for the manner in which its system is placed before the student. To write a text book that shall be valuable alike to pupil and to teacher requires the pen of one who is not only thoroughly familiar with the topic, but who has besides a fund of experience gained in the actual teaching of it. The didactic specialist must not be present in the pages of a text book, only the trustworthy helper, himself possessing the knowledge of the specialist, if not to so eminent a degree at least to a practical end.

Mr. Broekhoven has, first of all, given us a good and serviceable text book which shows that the author is skilled in imparting what he writes. Advancing little that is new, he lays his lines so as to coincide with those of Richter; but far superior to most of the text books which we owe to translators this one is clearly written, well arranged and full of helpful suggestions. It has its faults of typography, of English, and of example, but it does not bring on vertigo when one reads its sentences. I believe that poor translations have deterred many music students from continuing the study of theory. No one knows the needs of the American student so well as the American teacher.

Musical terms are particularly well explained by their roots, given in parentheses. This is a good hint to students to look up the derivation of other technical terms which they comprehend perhaps less perfectly than they fancy. The author adds a few new terms to our fast growing collection. Chief, and well chosen, is the expression *sept chord*, which has the double advantage of being not too unlike the term it supplants, and yet is sufficiently similar to produce the same mental picture without confusion. Alternating tone is well chosen, if the expression is necessary. In paragraph 58 the word *model* is decidedly better than *phrase*. *Phrase* is so indiscriminately used that it seems impossible to define the word; yet I think Mr. Cornell's distinction (in Bussler's "Form") is worthy of general acceptance. "The phrase is essentially an element of melody embracing two (at the least) or more measures terminated by a cadence of some kind, and sensibly forming a separate group by itself" (Bussler-Cornell: "Treatise on Musical Form, p. 24.") The initiatory passage (model) of a sequence is sometimes more than a motive; when it becomes a higher form, a monometer, dimeter (section), &c., these terms apply well enough in the special case. *Parallel motion* should properly be employed to express the movement of one numerical variety of interval alone—as parallel thirds, parallel fifths,



&c., while such intervals as the following are properly classed as moving in similar motion:



Another praiseworthy point in Mr. Broekhoven's book is that his rules have the great advantage of being coupled with a reason, which he so well puts before the student that a conclusion comes of itself. Here, for example, is a rule and its reason, to which one must exclaim "Good!" as one reads it; for little matters of this kind are not infrequently beneath the pen of many writers.

"ANY TONE OF A TRIAD MAY BE DOUBLED. The tone of a triad when doubled becomes more conspicuous, as two tone power, thus the sound balance of the three tones may be easily disturbed."

And again:

"The preparation of a seventh (the tone which is to constitute the seventh) may be as long as the following seventh; it may be longer but not shorter, as in the latter instance the preparation would not be sufficiently noticed."

One is pleased to find exercises in chord construction (see No. 27), in cadence writing (No. 26); these, with such questions as are found at the end of each chapter, make the student familiar with the special points that enter into more extended forms of writing. It is to be regretted there are so few basses. A few, well chosen, and added at the end of the volume, after the manner of the *Canti Firmi* in Cherubini's "Counterpoint," would save the teacher's time and make unnecessary the use of a collection of basses from another pen. While harmonizing basses is by no means the end and aim of harmony study, a certain number must be written that the student may become familiar with the various forms and endless means of connection that exist even in simple four part writing. I would like to see in text books on harmony some paragraphs on the construction of basses, not only to the end that they may serve as foundation to a melody (as in chapter 15), but such as would enable a student to write out for himself or for other students figured basses on any chapter of the text without harmonizing them. This would give practice in thinking out the other parts, and, after all, it is this very *thinking out* that makes the musician. In theory of music what

is required is a knowledge of how to break the rule for the sake of beauty. Perhaps no study is more peculiar than music in this respect. Built upon rules, all of them clear and logical in their demands, they nevertheless admit of variation and exception, even in the primary application of them; that is at once strange and illogical to the young student. Hence rightly to balance this the analytical should go hand in hand with the synthetical, and the hint Mr. Broekhoven gives on page 85 of his work should lead the student to consult master works and to seek in them the practical application of what he is learning.

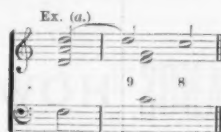
The chapter on suspension suffers from a contradictory use of terms. Compare the following passages:

"A suspension above the seventh is impossible among the sept chords of a key; as the suspended tone will in all cases be the perfect octave (n)."



(Hence by "suspended tone" the author refers to the thesis of the full measure.)

"The chords indicated by *ax* in examples *a* and *c* contain the suspended tone, and the tone above which the suspension occurs." (Remark, page 72.)



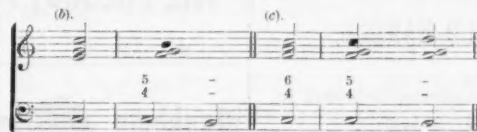
Hence by "suspended tone" the author refers to the arsis of the full measure, exactly the opposite of what is implied by the expression in the first quoted paragraph.

The latter quotation employs the expression correctly; in the former "suspending tone" should have been used.

The suspended tone is the delayed tone, the suspending tone is the tone through which the delay is effected.

Turning to page 73 (Maxim), the sentence beginning with line 8 contradicts itself. Compare the following quoted text with examples:

"The tone of the cord above which a suspension occurs and the suspended tone should not be sounded simultaneously (as at *b*), nor should the suspended tone be doubled (as at *c*)."



In example *b* the arsis [in bass] is referred to as suspended tone; in example *c* the thesis is made the suspended tone.

This fault obtains throughout the chapter, which otherwise has excellent features. On page 96, under section E, rule 1 should read: "By raising the root a half step, and lowering the seventh a half step," not fifth, as in the text. A similar oversight occurs on page 64 in line two of the Remark, which should read: "Minor triad upon the IV. degree of the same *Minor* scale," &c., not *Major* scale.

One would like to quote many paragraphs, showing how well Mr. Broekhoven can make clear the subject on which he writes. By constantly linking the new with the old the author prepares the pupil for what is coming. Thus in triad connection, the pupil learns that he has already had to do with dissonant chords and their resolution; hence the coming chapters on sept chords are not entirely strange to him. Likewise, in the chapter on suspension, the author brings forcibly to the student's notice that preparation and resolution, already studied under sept chords, apply here.

It requires the pen of an experienced teacher to do this well.

On the whole the volume is heartily to be recommended; it should come to the attention of every musician who has aught to do with teaching in any branch of musical theory.

THOMAS TAPPER.

A. K. Virgil's Foundation Exercises.

THE Virgil practice clavier is a good thing. Everybody is beginning to discover that. Even Joseffy, avers as he is to all technical contrivances, admits that Mr. Virgil has a good thing.

It is a keyboard that is the main point, and it is a keyboard with a little detective click that trips one up at once if he be caught in pianistic wrongdoing.

Mr. Virgil has just issued, through Schubert & Co., New York, a volume which he calls "Foundation Exercises in Piano Playing to be used on the Practice Clavier or Piano." In the introduction the author seems to think that "far greater attention ought to be given during first lessons to establishing in the minds and fingers of the learner an accurate and acute sense of absolutely correct playing movements; that, strictly,

piano technic should be made a first elementary study," in which opinion we heartily concur.

He then points out that all the average pupil is expected to do is "to learn the notes." This volume goes at the matter systematically and teaches that "ear training, finger training, the training of the eye (sight reading and sight playing), and training in time, these are the four distinct elements that make up all there is of elementary piano study."

A series of the illustrated hand positions is presented, and the different varieties of touch are carefully analyzed and a variety of graded exercises are given, including an appendix for learning the rudiments and also sight reading.

The book is an excellent one for beginners, either on the piano or practice clavier, but after once having used the latter as a means quickly and quietly to acquire a solid technic, we are assured the piano will never be used except for the finished performance of a composition.

Musical Items.

—A repetition of the excellent performance of Sophocles' "Antigone," with the Mendelssohn music, will be given by the Beethoven Männerchor at Steinway Hall on next Sunday night, for the benefit of the Association Hospital. Arthur Mees will conduct; the baritone soli will be sung by Carl Dufft and Franz Kirschner will recite the connecting text.

—The third public rehearsal and concert of the Brooklyn Philharmonic Society took place last Friday afternoon and Saturday evening respectively. The "Manfred" overture and B flat symphony of Schumann were played by the orchestra; also Liszt's "Les Préludes." The same master's A major concerto, which, while it is more rhapsodical than the E flat concerto, is nevertheless superior musically, was also played, Rafael Joseffy taking the piano part in a manner commensurate with his great reputation.

—The Hegner troupe is expected to arrive shortly in this city. The Western tour has been temporarily abandoned. The "Herald" reporter, under date December 16, in Chicago says:

"I asked Mr. Henry E. Abbey to-night about the report that the Hegner tour was to close.

"The Hegner tour," he said, "in its present shape closes to-morrow night. He, however, has not finished playing by any means, but will be heard probably in recitals, which I shall arrange on my return to New York this week."

—It appears that the name of Adelina Patti is worth something for its drawing power outside of an opera house. Louis F. Fromer is manufacturing cigars named after the songstress under the authority of a letter allowing him to do so. His former partner, Morris Jacoby, claims that as this letter was written while the partnership was in existence it was firm property. Through his lawyer, Peter A. Hendrick, he last Monday asked Judge Lawrence to grant an injunction restraining Jacoby from using the name. Ex-Judge A. J. Dittenhoefer and Morris Wise opposed the motion. Decision was reserved.

—The new Auditorium of Chicago was opened Monday evening of last week by Adelina Patti, who sang "Home, Sweet Home" to a distinguished audience, President Harrison among the rest. Frederic Grant Gleason's cantata, "Auditorium Festival" ode, was a great success, as was Clarence Eddy's organ playing of Dubois' new triumphal fantasia. Tuesday evening opera was given for the first time in the new structure. The work selected was Gounod's "Romeo and Juliet." Wednesday evening Tamagno, the Spanish tenor, scored a great triumph in "William Tell." Thursday evening Albani sang "Marguerite" to Ravelli's "Faust," and, considering her illness, won many honors. Friday evening Tamagno again won great applause with the "Manrico" in "Trovatore." Mrs. Valda singing "Leonora." Saturday afternoon Patti appeared in "Lucia" and sang in good voice. Ravelli also created a favorable impression as "Edgardo." The performances have been financially successful and great enthusiasm prevailed, although most of the critics are agreed that the diva's voice does no longer possess all the charm it once exercised.

—Mr. Thomas Martin, director of music, Hellmuth College, London, Ont., and Waldemar Blüthner gave a piano recital December 3, and played the following program:

"Danse Macabre" (Death Dance).....	Saint-Saëns
(Duet for two pianos.)	
Mr. Thomas Martin and Mr. Waldemar Blüthner.	
"Song Without Words".....	Mendelssohn
"Andante Spianato e Polonaise," in E flat.....	Chopin
Mr. Waldemar Blüthner.	
"In Dreamland".....	Thomas Martin
"Love".....	Gounod
"Spring Song".....	Miss Nelda von Seyfried.
"Menuet à l'Antique".....	Paderewski
Romance.....	Schumann
Menuet (for left hand alone).....	Rheinberger
"Ich liebe Dich".....	Grieg
"Norwegian Bridal Procession".....	Liszt
Rhapsodie Hongroise, No. XIV.....	Mr. Thomas Martin.
"Angel Land".....	Pinsuti
"Faithfulness".....	Brahms
Concerto in G major (first movement).....	Beethoven
(Cadenza by Carl Reinecke.)	
Mr. Thomas Martin.	

(The orchestra part played on a second piano by Mr. Blüthner.)

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ESTABLISHED JANUARY, 1880.

No. 513.

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A COMPETITION, open to the world, for three styles of reed organs, will be held in London, England, in June, 1890. For particulars and specifications address Mr. T. G. Dyson, Secretary Music Trades Association, Windsor, England.

WE are authorized to deny in toto the rumors which are being circulated by interested parties, hinting at a possible combination between Messrs. Steinway & Sons and a Cleveland concern, on the basis of the Steinway branch houses in various other cities.

JUST as we go to press we learn that a fire is raging in the factory of Messrs. Jacob Brothers, at 542 West Fortieth-st. At the time of writing the three upper stories had been destroyed, and there seemed but little prospect for saving the remainder of the building.

WE much regret to announce that the A. Meinberg Company, of Omaha, Neb., is in the hands of a receiver. A dispatch received from our Chicago representative as we go to press informs us that the assets of the concern are thought to equal its liabilities.

Mr. A. Meinberg enjoys an extensive personal acquaintance in the trade here, and his many friends will be grieved to learn of his distress, which we hope is but temporary.

JACK G. W. CHILDS.

A DISTINGUISHED contemporary, a contemporary distinguished for the facility with which it steals and republishes our items of trade news, says in its last Saturday's misissue that we published an obituary notice of the late Mr. E. P. Needham, which was taken from the New York "Times." In reality the obituary notice in question was written after a personal interview between one of the editors of this paper and the two surviving sons of Mr. E. P. Needham namely, Dr. George G. Needham and Mr. Charles A. Needham. If, then, the notice in the "Times" happened to be like unto our notice it but speaks well for the "Times" reporter who ascertained the facts in the case and printed them as

such. You know, Jack, that we never have disputed your eminent position as a writer of obituary notices of people both dead and living, so you have no bone to pick with us there. It were an easy matter to string out an account of the dear departed to an unwarranted length with such stock post mortem platitudes as "There died a very remarkable man," "The world was the better for his life," "We could well have spared a better man," "Oh! could he have but lived to write us one more kind word," "Nobler epitaph can no man have!" Go on Jack; write 'em up, dead or alive; don't mind the dates; you were only a week out on your Needham panegyric or panegyration, but then you don't mind a little thing like a fact. Now, do you, Jack? Write 'em up, write 'em up, old man; if they're alive, they'll only wish they were dead, and if they're dead others will only be glad that they're not alive. What's the matter with your starting a new scheme, anyhow, and preparing obituary notices of the "leading members of the trade," now, before they are dead, and getting your V or your X in advance?

IN RE DYSON.

THE redoubtable Mr. T. G. Dyson, of Windsor, England, the "energetic secretary" of the Music Trades Association, is again out in a card addressed to the editor of the "Piano, Organ and Music Trades Journal," of London, in which he thanks the two correspondents of that journal for taking his side in the recent discussion concerning "Tuning Pins and Tuning," which we last referred to in our issue of December 4, page 474, and he concludes by begging the question as follows:

I had always thought fair and sound criticism a feature of American trade journalism, but the reported interview with Mr. E. P. Hawkins, which appeared in a recent number of the New York MUSICAL COURIER, entirely dissipates this impression. What value can be attached to statements made by a writer who is responsible for the following absurdity? "Giant as London is, however, there is more activity here (New York) in an hour than in a day over there."

Mr. Dyson should bear in mind that an interview is not a criticism; that an interview in which an individual is offered an opportunity to express his opinions is reported in the form of an expression of that individual's opinions, and not as a criticism by the editors; and in the instance alluded to we are free to say that Mr. E. P. Hawkins' opinions and impressions are of value and carry weight with all who know him—and his friends are legion on both sides of the Atlantic—and with all who may read what he has to say concerning music trade conditions and peculiarities both here and abroad. And we should particularly call Mr. Dyson's attention to the fact that he does not correctly quote Mr. Hawkins in his letter, because he picks out but one sentence of the Hawkins interview and strives to give the impression that Mr. Hawkins compares the city of London with the city of New York in that sentence, whereas in reality Mr. Hawkins had said and was so reported in the lines appearing immediately above this Dyson excerpt that "New York is, of course, a huge city, but, speaking without prejudice, I must say that it dwindles amazingly in comparison with London."

When Mr. Hawkins says that "Giant as London is, however, there is more activity here (New York) in an hour than in a day over there," he referred exclusively and entirely to the music trade here (New York), the piano trade.

Mr. Dyson should be more careful, more polite, in what he publishes over his signature, as should also the editors of the journals who afford him an opportunity to express his prejudiced opinions through their columns. But then Mr. Dyson is so droll; he says, you know, that people shouldn't practice tuning on pianos from 30 to 60 years old—and one of his champions says, too, that he can produce thousands of English pianos that are over 60 years old and are still in excellent condition—he is so, so, droll, that he doubtless offers this last effusion as another exhibition of his "humour"—his "humour," which is so dry that we should advise him to sleep nights in a room with a growing plant and with a wet sponge on his head and dream of his new steam tuning hammer, and stop writing to the papers, unless he is able and willing to back up his opinions with facts.

SCISSORS AND POT.

Number 7.

Only 55 Last Week.

HERE we are again, "lashing ourselves into a fury and foaming at the mouth" about the bald faced stealing of our news by "the most esteemed of all of our contemporaries." Here's last week's record, put before you, black on white; follow it up for yourself. We haven't time to bring out "Christmas Humbug Numbers," but we devote ourselves to presenting to the trade the news of the trade, and here it is as copied from us last week. For the news of this week read THE MUSICAL COURIER, and if you want to re-read it just go through the Christmas number of "the most esteemed of all of our contemporaries."

Here are the dates and page numbers where we originally published the items brought out as news by the "American Bladder."

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Louis Kämmerer.

MR. LOUIS KÄMMERER, of Geo. Steck & Co., died suddenly at his residence of heart disease yesterday forenoon. He leaves a wife and son and two daughters. Mr. Kämmerer was born in Lich, Hesse-Darmstadt, Germany, 1830. The unfortunate occurrence took place too late for us to more than state the fact without details, which will be given later.

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[From (?) the "Indicator."]

COMPLAINTS from various sources have reached us regarding the recent attack made by a New York trade paper of unenviable notoriety upon a certain manufacturer in Chicago, who has committed the unpardonable sin of refusing to advertise with the paper in question. In this attack the said paper took occasion to state what it claims is the cost of manufacturing a piano bearing the name of the assailed manufacturer. In so doing the unscrupulous sheet and its manipulators should have known that they were doing the entire music trade an irreparable injury, compared to which any injury that they might have designed to do the person directly attacked would be a mere bagatelle. It was in fact a stab in the back at the entire trade.

If the persons who hurled this boomerang did not realize that the entire trade is injured by this "giving away" of cost prices—whether truthfully stated or not—the members of the trade certainly realize it, for we have heard many complaints from different sources regarding the matter.

It may be one of the seven deadly sins for a piano maker to decline to advertise with the paper, but that is no reason why the entire trade should be made to suffer the consequences.

Such conduct in journalism is disgraceful. It is tantamount to a paper's forgetting its self respect and its honesty, and at the same time sacrificing the entire trade merely for the sake of gratifying a petty spite. Such a paper should be blacklisted and ostracized from a commercial fraternity which has tolerated it far too long. It matters not a jot whether the figures quoted are the cost of such or such a piano or not. There are sources of unaccounted expenses that must be defrayed before a piano can be made and gotten into the hands of a purchaser. It is the principle of the thing that is all wrong. Before shooting its venomous arrows of spite the paper referred to would do well to be certain that the whole trade will not be infected by the poison.

The K. K. Wimbald Company does not advertise in the "Mendicator." Hence?

The History of the Pipe Organ.

IT is almost impossible to state who was the inventor of the organ. As far back as 220 Ctesibus, of Alexandria, makes mention of them, though his description applies more particularly to the hydraulic or water organ than to the instruments similar to our own. Vitruvius, who lived about a hundred years prior to the Christian era, mentions organs as existing in his time. Julian, the apostate, owned an organ, and he lived in the fourth century; and if you read attentively the 115th psalm you will find it more than probable that even in those remote ages some such instrument was known to the sacred writer. St. Jerome mentions an organ existing in his time which was fed by 12 pairs of bellows, had 15 pipes, and which could be heard at a distance of a mile, and another at Jerusalem, which was heard on the Mount of Olives. Pope Vitalian first introduced the organ into the Catholic Church in the year 670, and in 757 an organ was sent from Greece as a present to King Pepin by Walalfred. Strabo describes an organ which existed in the ninth century in a church in Aix la Chapelle. Elleg, Bishop of Winchester, bought an organ in 951 for his cathedral which was the largest then known, having 26 pairs of bellows, requiring the labor of 70 men to fill it with wind. It had 10 keys, with 40 pipes to each key. Oswald, the Archbishop of York about the same date, had an organ placed in

the parish church at Ramsey, which cost, so says the historian, the enormous sum of £30, and previous to 1174 Canterbury Cathedral also possessed an organ. As may be surmised, those organs were crude contrivances; the keys were from 4 to 7 inches broad, the pipes were made of brass and the compass did not exceed two octaves. Half notes were first introduced at Venice, and the pedal action was invented by a German named Bernhard.

Many fine organs were in existence in the cathedrals and churches prior to Cromwell's time, but very few of these were spared during the so-called Reformation; being regarded by the Roundheads as agencies of Satan, they were ruthlessly destroyed. The only two saved were the old organ at York Minster and the one at Magdalen College, Oxford, which latter was removed by Cromwell's order to Hampton Court Palace, for, strange though it may appear, Cromwell himself betrayed an almost fanatical fondness for music. This organ was removed in the early part of the 17th century, and the only remnant remaining of those days is the magnificent carved oaken front of the York organ, which was fortunately saved from destruction when the instrument to which it belonged was destroyed by fire many years ago. It served as the front of the present grand organ at York Minster, and is frequently referred to as one of the most elaborate and chaste specimens of wood carving in existence. It is black with age and greatly moth eaten. The Germans stand ahead of all nations as builders of organs of fine quality, but the English outstrip them in what are not inaptly called monster organs, the one just erected at Sydney, New South Wales, built by Hill, of London, being by far the largest in the world.—Ex.

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

VALUES OF IMPORTS OF MUSICAL INSTRUMENTS.

Month ending October 31, 1888	\$179,090
31, 1889	209,967
Ten months ending October 31, 1888	1,505,625
31, 1889	1,396,169

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHER AND PARTS THEREOF.	TOTALS
	No.	Value.	No.	Value.	Value.	Value.
Month ending October 31, 1888	1,199	\$67,015	46	\$13,285	\$13,307	\$93,607
Month ending October 31, 1889	868	62,540	61	24,640	13,540	100,720
Ten months ending October 31, 1888	7,751	480,348	563	165,123	107,044	752,515
Ten months ending October 31, 1889	8,424	576,810	450	154,231	107,613	838,663

—In case the somewhat exaggerated reports of the recent fire at the factory of Messrs. Rud. Ibach Sohn have caused dealers anxiety on the score of their being unable to obtain enough of these highly esteemed instruments to fulfill orders for the season, we have the authority of the London representative for saying that such fears need not be entertained for one moment. The resources of the famous house of Harmen are such that the fire which completely destroyed one wing of the immense factory will inconvenience the firm only to the extent of suspending operations in that particular section of the works until it can be rebuilt. Upward of 800 finished and unfinished instruments were completely destroyed by the conflagration, but our readers will be glad to learn that the firm will suffer no pecuniary loss, as they were fully insured.—London (England) "Journal."

The Trade.

—M. C. Spangler, piano and organ dealer, at Winona, Ill., has removed to Williamsfield, in the same State.

—C. A. Reed, at Anderson, Ind., is doing a large trade and is instructing the people in music naturally.

—Messrs. Peek & Son have withdrawn the agency of their Opera piano, formerly held by A. H. Rintelman.

—Miss Millie Milford succeeds William Whiting as agent of the New England Piano Company at Milford, Mass.

—W. F. Bissell, the Glens Falls piano man, will remove to new quarters, as stated several months ago in this paper.

—Mr. L. B. Collins has removed to new quarters in Winchendon. He is selling the Collins piano, whatever that might be.

—Mr. William F. Boothe, of 1416 Chestnut-st., Philadelphia, inaugurated a series of "musicians' socials," at his warerooms on Monday last.

—The J. P. Lockett Piano Case Company is erecting a new fireproof factory in Leominster, Mass. The chief object is to store dressed lumber.

—Another change in the Mathushek & Son concern is announced, V. H. Mathushek retiring and the business continuing under the old name, run by Fredk. Mathushek.

—Chase Brothers have opened their sheet music and musical merchandise department, with a large stock of everything in the musical line, at their warerooms in Muskegon, Mich.

—The Weaver Organ and Piano Company, of York, Pa., have received a large order for their finest organs to be shipped to Sydney, Australia. Their reputation is world wide.

—The McCammon Piano Company, of Albany, N. Y., has filed a certificate of an increase of its number of trustees to seven, the additional trustees being Dudley Farlin and James E. Noble.

—"The Westerling Machine and Organ Company" is the name of a new corporation at Rockford, Ill., organized by S. C. Westerling, A. A. Stewhelm and J. L. Grovquist, with a capital of \$50,000.

—The Duluth Music Company, of Duluth, Minn., have recently built an addition, 70 feet in length and running the whole width of their present store, in order to accommodate their increasing business.

—After all the bluster made by "Colonel" Gray about a Chicago branch, we are informed by latest advices that the Schomacker agency has been placed with Mr. A. H. Rintelman, the former Behning agent.

—Mr. George H. Taylor, the piano and organ dealer of Gloversville, N. Y., who has been for a long time quietly working up a trade in the finest grades of piano leather, is now erecting a three story building to be devoted to that branch of his business.

—The Cleveland (Ohio) papers say that Assignee Johnson, in charge of the affairs of Barrett, the former piano man, has not yet even attempted to fathom Barrett's peculiar method of keeping books, and such goods as have been recovered are in dispute among the creditors.

—Mr. Max Michaelis, piano dealer, of 23 East Fourteenth-st., advertises himself as "successor to Brambach & Co." In truth, Mr. Michaelis is the successor to the recently dissolved firm of Michaelis & Zinke, and Michaelis & Zinke were the successors to Brambach & Co.

—C. J. Cobleigh, piano case manufacturer, has arrived in the city, with the view of closing up the argument with the Business Men's Association. Mr. Cobleigh is offered a site near the tool works by Mr. Mackay, at Seventeenth and Vandavia tracks by Mr. McKen, and also two other sites, north and northeast of the city limits.—Terre Haute "Express."

—Messrs. J. M. & M. W. Guernsey, the Lackawanna-ave. music dealers, have purchased three lots on Von Storch-ave., each 20 by 181 feet. On these they will erect a frame building 32 by 60 feet. The building will have a capacity of 3 pianos per day, and will give employment to from 15 to 20 men, nearly all skilled mechanics. It is expected that it will be in operation by January 15, 1890. The firm has been making pianos within the past few weeks in the rear of their store on Lackawanna-ave., but they need larger quarters. Of the style of pianos to be made at the new manufactory, four have already been put on the market.—Scranton (Pa.) "Truth."

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

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SECOND—It is not a mechanical instrument, but is so simple that a person can learn to play it in from one to three weeks.

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FELICIEN DAVID,
CHARLES GOUNOD,
AMBROISE THOMAS,
THEODORE THOMAS,
A. DREYSCHOCK,
STEPHEN HELLER,
ADOLPHE HENSELT,
ALFRED JAELL,
JOSEPH JOACHIM,

RAFAEL JOSEFFY,
MORIZ ROSENTHAL,
CONRAD ANSORGE,
THEODORE LESCHETIZKY,
FRANZ RUMMEL,
A. MARMONTEL,
WILLIAM MASON,
S. B. MILLS,
J. MOSCHELES,
ALBERT NIEMANN,
NICOLA RUBINSTEIN,
CAMILLE SAINT-SAENS,
ANTON SEIDL,

W. TAUBERT,
RUDOLPH WILLMERS,
AND BY MESDAMES
ANNETTE ESSIPOFF,
ANNA MEHLIG,
MARIE KREBS,
ADELINA PATTI,
ETELKA GERSTER,
TERESA TITIENS,
PAREPA-ROSA,
MINNIE HAUKE,
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HAMBURG, GERMANY.

THE GABLER PIANO.

IN the natural returns concomitant with a newspaper's circulation, we have received the following letters addressed to us:

Editors Musical Courier:

GENTLEMEN—It affords us great pleasure to inform you that upon the square pianos manufactured by E. Gabler & Brother, of New York city, we received two medals of honor at the Piedmont Exposition at Atlanta November 5, 1889.

First—For best square piano.

Second—For best square concert grand piano. Our success for several years of severe test we attribute to the faithful work shown in each piano made, with great thoroughness in detail, producing thereby a first-class piano. With beauty of design and finish, elaborate cases and sweetness of tone and elastic touch, they possess the many qualifications that make them grow rapidly in favor with the public.

Yours truly, FRYER & BRADLEY.

BROOKLYN, December 5, 1889.

Editors Musical Courier:

GENTLEMEN—Since the opening of my college in Brooklyn I have used the Gabler pianos (grand and upright) exclusively. The Gabler piano during this time has given the utmost satisfaction and stood any strain, being played upon from morning till night. I think this is the best proof of their excellent workmanship.

Your different styles of Gabler uprights stand above competition and possess a beautiful singing quality of tone combined with great brilliancy. Concerning the Gabler grand it is sufficient to say that I have used them in all my orchestra concerts, to the entire satisfaction of the artists who performed their solos on the Gabler grand. I can recommend the Gabler instrument to every purchaser with the utmost confidence. Wishing you long continued success, I am, gentlemen,

Yours very truly, CARL VENTH.

RICHMOND, Va., December 4, 1889.

Editors Musical Courier:

GENTLEMEN—We were pleased to notice in a recent issue of your valuable paper some remarks concerning the Gabler piano, and we take the liberty of addressing you regarding

ATLANTA, Ga.

these valuable instruments. In most places it is fashionable for dealers to associate the Gabler with the Steinway piano, but in our city and surrounding territory we find that the Gabler piano and the Knabe piano have largely increased our business and our popularity as a music house.

The success of the Gabler pianos has been far greater than our most sanguine wishes dared anticipate. The styles of the instruments are attractive. The guarantee of the house is absolute, and the commercial probity of the firm, coupled with the courteous treatment accorded us by their genial Mr. Harry Zuffal, renders our dealings in the Gabler piano not only a source of profit but likewise pleasure.

Trusting you will accept our expressions of esteem for your journal, allow us to remain

Yours sincerely,

MANLY B. RAMOS & CO.

BROOKLYN, December 5, 1889.

Editors Musical Courier:

GENTLEMEN—It gives us great pleasure to state that we have sold the E. Gabler & Brother pianos for years and can say to the credit of the firm and the benefit of the public that we consider the Gabler piano above all others in tone, touch and finish. We are receiving testimonials daily from all parts of the city in their favor. We hope you will always improve on your pianos, and believe us in saying that we shall not handle any other manufacture. Very truly yours,

GOETZ & CO.

James A. Gray.

ALBANY, December 11 (Special).—James A. Gray, whose name has been associated with the manufacture of pianos for more than half a century, was found dead in bed to-day. He was born in New York city in 1815, and was educated at the Mechanics' Institute. When sixteen years old he entered the piano factory of Firth & Hall, No. 1 Franklin-sq., and served a five years' apprenticeship. In 1835 he came to Albany, and, with William G. Boardman, started to manufacture pianos. Two years later he formed a partnership with Mr. Boardman, and the manufacture of the Boardman & Gray piano has continued ever since. Mr. Gray made many

improvements and inventions which are covered by patents.—New York "Tribune."

A Holiday Trip to Washington.

EVERY teacher, as well as everyone else who would spend the Christmas holidays pleasantly, is interested in the Pennsylvania Railroad's personally conducted Christmas tour to Washington. It allows two days in the capital in the very heart of the season, and the expense is so trifling that everyone can afford it.

The special train conveying the party, which will be in charge of the tourist agent and chaperon, will leave New York, December 26, at 11 A. M., stopping at Newark, Elizabeth, New Brunswick, Princeton Junction and Trenton. The excursion tickets, good only on special train in both directions, including meals en route and hotel accommodations in Washington, will be sold at \$12.50. The returning party will leave Washington at 3 20 P. M., December 28.

For itineraries and tickets apply to or address S. W. F. Draper, tourist agent, 849 Broadway, New York.

—J. B. Cowan, of Pueblo, Col., who has been employed by George Harper, a dealer in musical instruments at that place, for some time past, is missing and with him is about \$400 of his firm's funds. He was last seen at Walsenburg, Col., where he sold several instruments and squandered the money.

—E. B. Carpenter, of Mendota, Ill., goes to Brattleboro, Vt., to take the position of manufacturing superintendent of the Carpenter Organ Company, named after his son, E. P. Carpenter, who established the works there. E. B. Carpenter has been connected with the organ industry for over 40 years.

—There have been many generous contributions to the "World's" Christmas tree fair fund. One of the chief contributions is that made by Hardman, Peck & Co., whose sympathies have been warmly enlisted in the success of the fair and of the Christmas parties. Mr. Peck has given a piano valued at \$1,000 to be disposed of at this fair. The contest for this fine instrument will prove very interesting.

—The only correct estimates of the number of pianos manufactured in the United States are to be found in our annual tables published at the end of each year, and those furnished by our contemporaries are mere wild guesses, while the ideas of rank outsiders like Mr. Edgar Brinsmead, of London, are not worthy of consideration. Two of last Saturday's music trade papers make a wild guess at the matter last week, and both are "way off," while one says that THE MUSICAL COURIER recently stated that 90,000 instruments are made here annually. We never said any such thing. Our last published table will be found in our No. 453, December 26, 1888, page 473, and it embraces estimates for from 1780 up to and through 1888. Table for 1889 will be found in our last issue of this year.

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and Delight Customers.

RELIABLE AGENTS WANTED.

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THOROUGHLY FIRST-CLASS PIANOS IN EVERY RESPECT.

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MASON & HAMLIN PIANOS.
Improved method of stringing, invented and patented by Mason & Hamlin in 1832.

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The Cabinet Organ was introduced by M. & H. in 1861. Other makers followed, but the M. & H. instruments have always maintained their supremacy as the best in the world.

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The M. & H. Stringer has been pronounced by competent experts "The greatest improvement in pianos in half a century."

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Highest awards at all the great world's exhibitions since and including that of Paris, 1875.

MASON & HAMLIN PIANOS.
The strings being secured to the iron frame by metal fastenings will not require tuning one quarter as often as pianos on the wrest pin system.

MASON & HAMLIN ORGANS.
X. Scharwenka says of the "Liszt" model, "Capable of the finest tone coloring, and no other instrument so enraptures the player."

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New drawing room grand pianos, new models upright grands. New piano catalogues.

MASON & HAMLIN ORGANS.
Supplied to Her Majesty Queen Victoria, the Empress Eugénie, Sir Arthur Sullivan, Sir John Stainer, Ch. Gounod.

MASON & HAMLIN PIANOS.
Best quality of tone, which is very musical and refined, free from the tubiness which is common.

MASON & HAMLIN ORGANS.
Supplied to the Sultan of Turkey, the Abbé Liszt, Dr. F. J. Campbell, of the Royal Normal College, Madame Antoinette Sterling.

MASON & HAMLIN PIANOS.
The Piano as constructed on the M. & H. system is more durable, and very little affected by climatic influences, varying degrees of heat, dampness, &c.

MASON & HAMLIN ORGANS.
Popular Models. The Three Manual and 32 feet Pedal Organ. The Two Manual and 16 feet Pedal Organ. The Liszt Organ.

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Circulars with testimonials from more than three hundred artists, dealers and tuners furnished on application.

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Send for New Illustrated Catalogue.

Silver Medal Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885.
Two Silver Medals, London, 1885.

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Produces finer Crescendos than can be obtained in any other organ in the market.

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Dealers who are in the City should visit the New York Warehouses and examine these organs.

JACK HAYNES, 24 Union Square, New York.



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THE STRONGEST
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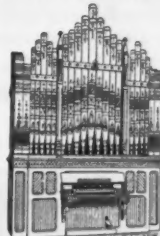
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A HARPSICHORD ROMANCE.

Milwaukee Now the Home of a Famous Instrument.

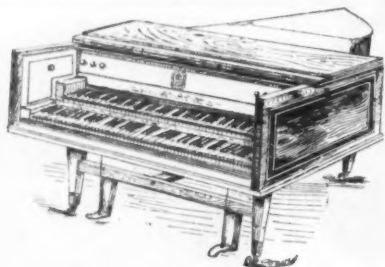
IT WAS FORMERLY OWNED BY CARROLL, OF CARROLLTON, AND ITS HISTORY REVEALS A ROMANCE—HOW IT WAS FOUND BY WILLIAM ROHLFING—INTERESTING FACTS ABOUT IT.

[Written for *Venowines News*, Milwaukee.]



CARROLL COAT OF ARMS.

NE of the greatest musical curiosities in the country is on exhibition in the show windows of Wm. Rohlfing & Son's music house. It is a harpsichord 100 years old, a companion to the instrument that George Washington gave fair Nellie Custis, and which is now on exhibition at Mr. Vernon. The story of the harpsichord now in Milwaukee is a most interesting one. About 20 years ago, while on a visit to Annapolis, Md., William Rohlfing made a most interesting discovery. In the loft of the old college building, festooned with cobwebs and half hidden beneath the accumulated dust and debris of half a century, stood an ancient harpsichord, bearing in old English lettering the following inscription: "Burkat Shuol et Johannes, Broadwood, patent No. 955, Londini, Fecerant, 1789, Great Poulteney Street, Golden Square."



THE CARROLL HARPSICHORD.

Considering its age and environments the instrument was in an excellent state of preservation, but several parts were missing. These Mr. Rohlfing at once set about recovering and replacing, the most important restoration being that of a coat of arms, beautifully painted on porcelain, the slender gold frame of which had excited the cupid of the janitor of the building, who had also taken the instrument apart in the hope of finding other articles of intrinsic value. Two gold rings, the misplaced property, doubtless, of members of the

Carroll family, were found within. For this old harpsichord, for 50 long years neglected and forgotten, was found to have belonged to a no less notable personage than "Charles Carroll, of Carrollton," a patriot of the revolution and the last surviving signer of the Declaration of Independence, who was born at Annapolis in 1737 and died there in 1832 at the advanced age of 95 years. At the commencement of the revolutionary war he was considered the richest man in the colonies, having inherited a vast estate—the last of the manorial grants of Maryland. In 1770-71 he wrote articles over the signature of "The First Citizen" against the right of the Government to regulate fees by proclamation. In 1775 he was chosen a member of the first committee of observation established at Annapolis. He was a delegate to the Provincial Convention, and one of the commissioners appointed to induce the inhabitants of that province to unite with the colonies. When the delegates of Maryland, having under discussion the Declaration of Independence, were shackled by instructions "to disavow in the most solemn manner all design in the colonies of independence," it was Charles Carroll who, together with Judge Chase, labored so assiduously as to cause the withdrawal of the instructions, and the granting of authority to join in the declaration, and when on August 2, 1776, that document was first formally signed, the name of Charles Carroll was one of the first appended. As he affixed his signature, a member observed "There go a few millions!" and added, "However, there are many Charles Carrolls, and the British will not know which one it is." Mr. Carroll immediately added "of Carrollton," by which title he was ever afterward known.

But to return to the old harpsichord; in itself an interesting and valuable "find," its value was immensely enhanced by its historical associations, and Mr. Rohlfing resolved upon its purchase at any price. A bargain was consummated, and Mr. Rohlfing at once presented the instrument to his friends, William Knabe & Co., the great piano manufacturers, of Baltimore, who have since treasured the gift as one of their choicest possessions. As may be seen by the engraving, the harpsichord is a keyed instrument somewhat in the form of a grand piano. The sounds are produced by the action of oblong slips of wood called jacks, furnished with crow quill plectrums, and moved by finger keys upon a series of stretched wires, resembling a horizontal harp. The instrument was provided with a swell and stops for increasing or diminishing the power of the strings, the best instruments having a compass of five octaves, from double F, below the bass to F in altissimo. The harpsichord is also provided with two banks of keys. It was in use as early as the fifteenth century, and gradually took the place of the spinet and virginals, on which it was an improvement, and remained the highest form of keyed instrument until the introduction of the piano, which was not in general use before the latter part of the present century.

—Mr. O. L. Braumuller, president of the Braumuller Piano Company, has just returned from a very successful short trip South in the interest of his concern.

—Mr. Henry Williams, surviving partner of the defunct firm of Weaver & Williams, of Olean, N. Y., has, we are informed, offered to pay 10 cents on the dollar of the amount for which they failed, a proposition which, we understand, has not been accepted by the creditors.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, December 14, 1880.

MR. CHAS. H. STEINWAY, Mr. GEO. W. Lyon and Mr. E. Ambuhl arrived in the city yesterday morning, and with Mr. E. A. Potter simply had a meeting to confirm the arrangement as published in these columns. The meeting has no significance, and is simply to meet the requirements of the law. Lyon & Healy also had a meeting which was for the same purpose.

Messrs. S. Brainard's Sons' subscription to the world's fair fund was \$500, not \$50, as the types made us say.

Mr. Chas. F. Albright will visit the trade in the East and South during January and February, with a full line of the late publications of the S. Brainard's Sons Company.

Mr. W. P. Crenshaw, traveling representative of the S. Brainard's Sons Company, is in Ohio and Pennsylvania this month, where he reports a fine trade. Mr. Crenshaw will visit the Pacific Coast next month, returning via the Northern Pacific Railroad.

W. I. Murray, formerly of Decatur, Ill., has been arrested for embezzlement. Messrs. Estey & Camp have been looking for this man some months. His *modus operandi* was to obtain goods on the consignment plan, sell them and appropriate the money to his own use. The amount is small, only \$600, but Messrs. Estey & Camp will prosecute him to the extent of the law.

Mr. F. G. Smith, Jr., reports an excellent trade at every point he has visited, and will stop at several places on his way home, where he expects to arrive about Christmas.

Mr. James M. Hawxhurst is about recovered and able to attend to business, for which he is to be congratulated, as we are informed his malady was rather peculiar and sometimes dangerous.

Mr. Fred Lohr is in town, representing the Hardman, but so far there is nothing but this bare fact to report.

Mr. Albert Weber is still in the city, becoming thoroughly acquainted with the dealers and methods of doing business peculiar to this town, and has already received some very satisfactory offers to assume the agency of his piano providing he concludes that it will be for his benefit to not run his own branch. Since his arrival some very effective advertising has been done, with a result that has already been felt. There is no instrument that has been handled on a more high toned though conservative basis than the Weber, and it is still not certain that Mr. Curtiss will not continue to be interested in the future of the piano in Chicago. Certainly no one is more highly thought of than he.

—Says a Texas newspaper: "It is now 40 years since the Emerson piano first saw the light. During its youth it fulfilled the promises of its infancy, and now in its maturity it is more than fulfilling the promises of its youth. It promised to be sweet in tone. It is really mellifluous. It promised fullness. It is truly diapasonic in all the compass of its glorious notes. It promised quick, responsive action. It is simply the perfection of mechanism, answering with marvelous celerity. It promised artistic outlines, and lo! it is 'a thing of beauty and a joy for ever.' By all means get an Emerson when you want a new piano!"



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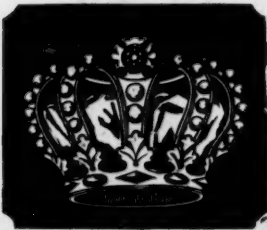
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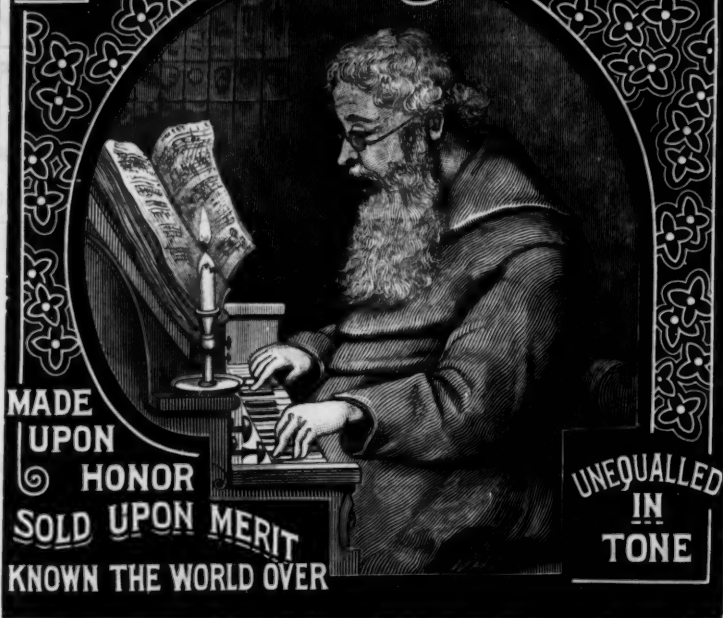
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